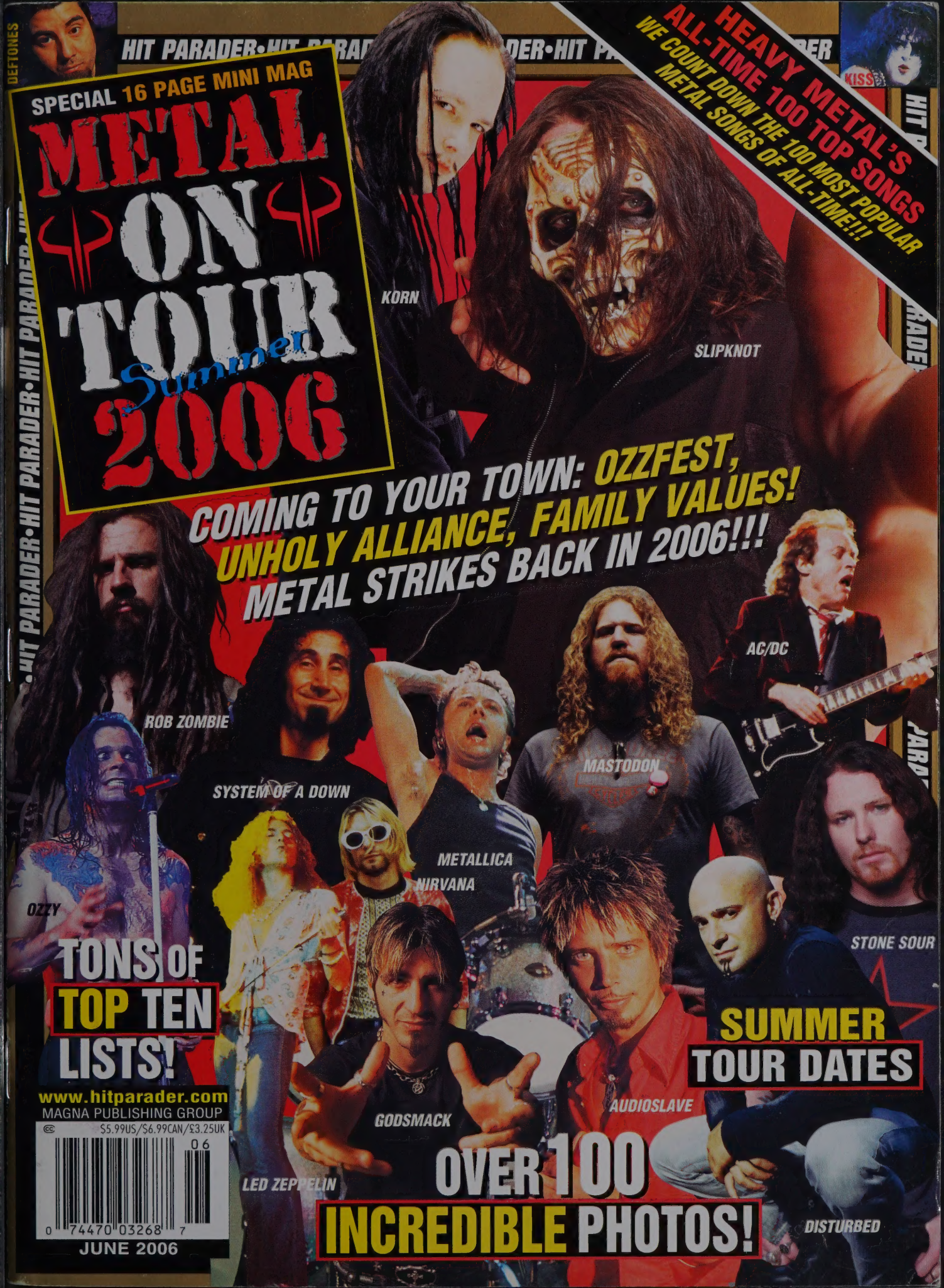

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HIT PARADER

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Welcome to the latest **Hit Parader** special issue saluting the greatest accomplishments in hard rock history. This time around we center our attentions on **Heavy Metal's All-Time Top 100 Songs**, those tunes that stick to your brain like they were coated in year-old peanut butter. Each of these incredible songs feature killer riffs, unforgettable solos and lyrics that have something to say, and a special way of saying it. They are clearly the best of the best! Assembling our list certainly presented a daunting task considering the breadth and scope of the metal empire during its 35 year reign as rock's most powerful and enduring force. We tried our best not to turn this into some sort of popularity contest where only the most famous (or infamous) performers in metal lore were recognized. Sure, the likes of Zeppelin, Van Halen and Sabbath are here, but so are such oft-overlooked notables as Krokus, UFO and Monster Magnet. So with all that in mind, we proudly present The Top 100 Songs in Heavy Metal History. Enjoy!

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Slipknot: A "new" band that stands up to the classics.

TOP 100 MANIA

Your "Top 100" lists are the best things that **Hit Parader** has ever done. I've been reading you mag for 15 years (Alice In Chains was on that first cover), and I don't think I've missed an issue since. But those lists are just great! Not only do they bring a lot of great bands and artists back to the fore, but they also serve to introduce a new generation of fans to some of the important bands of yesteryear.
Bill
Ottawa, CA

I just read your *All-Time Top 100 Bands* issue, and while I found it interesting, funny and informative, I also thought it did a great disservice to today's generation of bands. Except for System of a Down, Audioslave and Slipknot, I'm hard pressed to recall even one band of recent vintage that received top billing. Oh sure, you may have thrown them a bone in your little "Top Bands of the 21st Century" side list. But when it comes to the real meat-and-potatoes, your vision was very dated.
Veronica
Philadelphia, PA

Gee... what a shock. Led Zeppelin the all time "metal" band. Hey dudes, don't you know that Zeppelin weren't even metal? They were hard rock. Sabbath, Slayer, Metallica— *those* are heavy metal bands. You've done your best to pervert what true "heavy metal" is, and while I kind of like Zeppelin, they should *never* be called a metal band by anyone with even an ounce of musical knowledge.
B.L.
Dallas, TX

I've read all of your *All-Time Top 100* issues, and I think they rock! But I have some suggestions for future issues. How about a "all time" list of drummers... or bassists... or women who *think* they rock... or left handed guitarists with pronounced appendages? You could just keep doing these things forever, couldn't you?
Sally
Milwaukee, WI

KORN FRITTERS

Korn should be very proud of themselves. One of the most difficult things for an established band to do is reinvent themselves in a creative way— one that does justice to their rock and roll legacy and satisfies the cravings of their fans. Korn has done just that with **See You On The Other Side**. It's "classic" Korn in a lot of ways, but it's also very different in a lot of other ways. That's why it's so good.
Jed
Nashville, TN



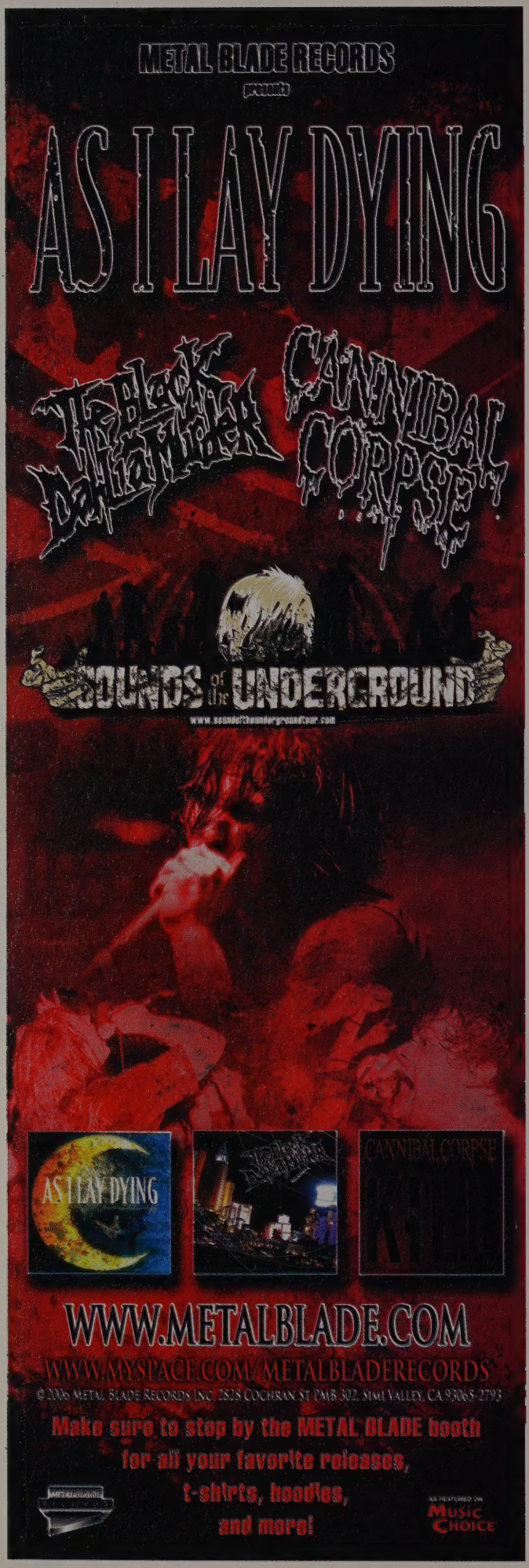
Zeppelin: Still the "Kings of Metal."

To my ears it's very apparent that Korn miss Head. Their new album doesn't have the same kind of power that a lot of their earlier albums did. I know they worked with some new producers, and went in a little more adventurous musical direction. But I have to believe the biggest change in their sound is because a key member, someone who's played a vital role in making Korn great from the very beginning, isn't around any more.
Val
Baltimore, MD

I still haven't made my mind up about Korn's new album, **See You On The Other Side**. On one hand, it's by-far the most accessible thing they've done in many years. But on the other hand, I kind of miss the over-the-top intensity that marked so many of their best albums. I like this one, but it may take me a little more time before I really get to love it.
Mary
Tampa, FL

Congrats to Korn! That's really all I have to say about them. They've been my favorite band for much of the last decade. I've worried about them from time to time thinking that they may have lost direction, but now I see that they haven't. Also, congrats for the *brilliant* move of using top "rap" stars in the *Twisted Transistor* video. While I get the feeling that the members of Korn have no more love of rap than I do, they knew that the *only* way they'd get the kind





WE READ YOUR MAIL



Korn: Love 'em... hate 'em.

of airplay they wanted as to do something this radical. Verrry clever!
Rick
Las Vegas, NV

FUTURE OF METAL

After hearing the latest releases from a wide variety of hard rock/metal acts, I'm more convinced than ever that the form is *finally* headed back in the right direction. I love the new albums from the Darkness, P.O.D., Institute, HIM and Thrice. They all bring their own, distinctive take to the music they make— but you hear just enough "classic" rock influences to let everyone know that these bands have done their homework and learned the lessons of rock history.
Brad
Cheyenne, WY

I have heard the future of heavy metal.... and it's Trivium! They're young, they're talented, and they write and play some of the best music I've ever heard. I hear too many of my friends tell me how metal is dead, and that all the good groups existed 20 or even 30 years ago. I can't tell them how totally wrong they are! I'd match Trivium up against anyone, at any time in rock history. That's how good I think they are.
Peter
Oakland, CA

I've been listening to music for 30 years. The first concert I went to was Zeppelin in 1979. I saw the original Sabbath— with Ozzy— before they broke up... the first time. I saw Van Halen as an opening act. In other words, I've been around the block a few times. I bring this up in order to convey my dismay over the current state of hard rock. Today's music is just noise. The bands seem like they aspire to be garage bands and nothing more. Where is the grandeur and brilliance of yesteryear? I don't know if it still even exists.
Ryan
Cleveland, OH

So, is Ozzy gonna record with Sabbath, or is he gonna record on his own? To me that's the biggest musical question of 2006. It's been more than 25 years since his last full studio album with Sabbath, and it's now been six years since his last complete solo disc. That's a long time. But now that he doesn't have to worry about his stupid MTV show, or about headlining next year's *Ozzfest*, maybe he can get serious about making some new music.
Stan
Pittsburgh, PA

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caught in the act

BY DAMON LANCASTER

STAIND

In mid-2006, life on the road has certainly become interesting for Staind. With the chart-topping success of their latest disc, **Chapter V**, adding to the sales glory enjoyed by such previous discs as **Dysfunction**, **Break the Cycle** and **14 Shades of Grey**, these New England-based rockers now find themselves surrounded by a near-constant state of fan-frenzy and media focus. They can't leave their hotel rooms without being besieged by a horde of slightly-overzealous supporters. They can't venture off of their tour bus without coming face-to-face with a pack of waiting-in-the-weeds scribes. They can't even hang out in their pre-concert dressing area without confronting a seemingly endless array of record label representatives, local celebrities and sundry radio contest winners.

Perhaps, in all honesty, all of this is not exactly the way vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wyscocki would choose to live their rock and roll lives. If truth be known, they'd probably much prefer to go about their business in relative anonymity, having any and all attention focused on the powerful music they create. But this hard rocking, angst-driven, multi-faceted unit has also come to realize that with superstar success inevitably comes the "burden" of existing in the center of a non-stop hurricane of attention and acclaim.

"There are more demands on your time, no question about it," Lewis said. "But it's one of those strange things; at one point in your career you're practically begging for people to pay attention to you, and then at others you're begging for them to give you a few seconds of privacy. But everyone has been great to us— the fans in particular. We're very happy to share any success we've had with them, because we're the first to acknowledge that without their support, none of this would have been possible."

Over the last few months, as Staind has performed in front of 5,000 of their closest "friends" on a night-in, night-out basis, the special bond that exists between the band and their fans has only continued to grow stronger. While there has been a minimal degree of friction generated between those followers whose history with the band dates back to their 1998 debut effort, **Tormented**, and those who have discovered the quartet much more recently, a general feeling of good-natured harmony has pervaded virtually all of the group's live performances. After all, despite the inherent power and angst of their music, listening to Staind is a cathartic experience designed to touch the hearts and souls of all who experience it.

"It's amazing to see the way the fans have responded to us this time," Mushok said. "Even before they really became familiar with the songs on the new album, they were out there cheering every song we played. That gave us so much confidence right at the start of the tour. Now that things have really snowballed, it's a little different. Not only are we attracting the people who've supported us for years, but we're bringing in a lot of new people too. For us, that's an ideal situation."

Clearly, Staind's latest road jaunt has proved to be the ideal vehicle for satisfying the rock and roll cravings of fans both new and old. From the moment they hit the concert stage, it is clear that this unit is playing with more passion, power and confidence than ever before. With the shaven-headed Lewis dominating center stage with his pained physical contortions and his impassioned voice, and Mushok's inventive guitar lines supplying the backbone of Staind's sound, this is a band in total control of their creative environment. Mixing such proven crowd-pleasers as *Suffocate, Outside* and *Just Go* with new tracks like *Run Away* and *Cross to Bear*, Staind's 90 minute set was perfectly paced and dynamically devised. The band worked the responsive crowd into a frothing frenzy, then quieted them down with an acoustic interlude before building things up to a fever pitch yet again.

"One of the best parts of this tour is that we have five albums of material to draw from, and as much time as we need on stage," Lewis said. "We have a lot of music to play, and apparently a lot of people who want to hear us play it. That certainly works for us."



Aaron Lewis: "There are a lot of demands on our time."

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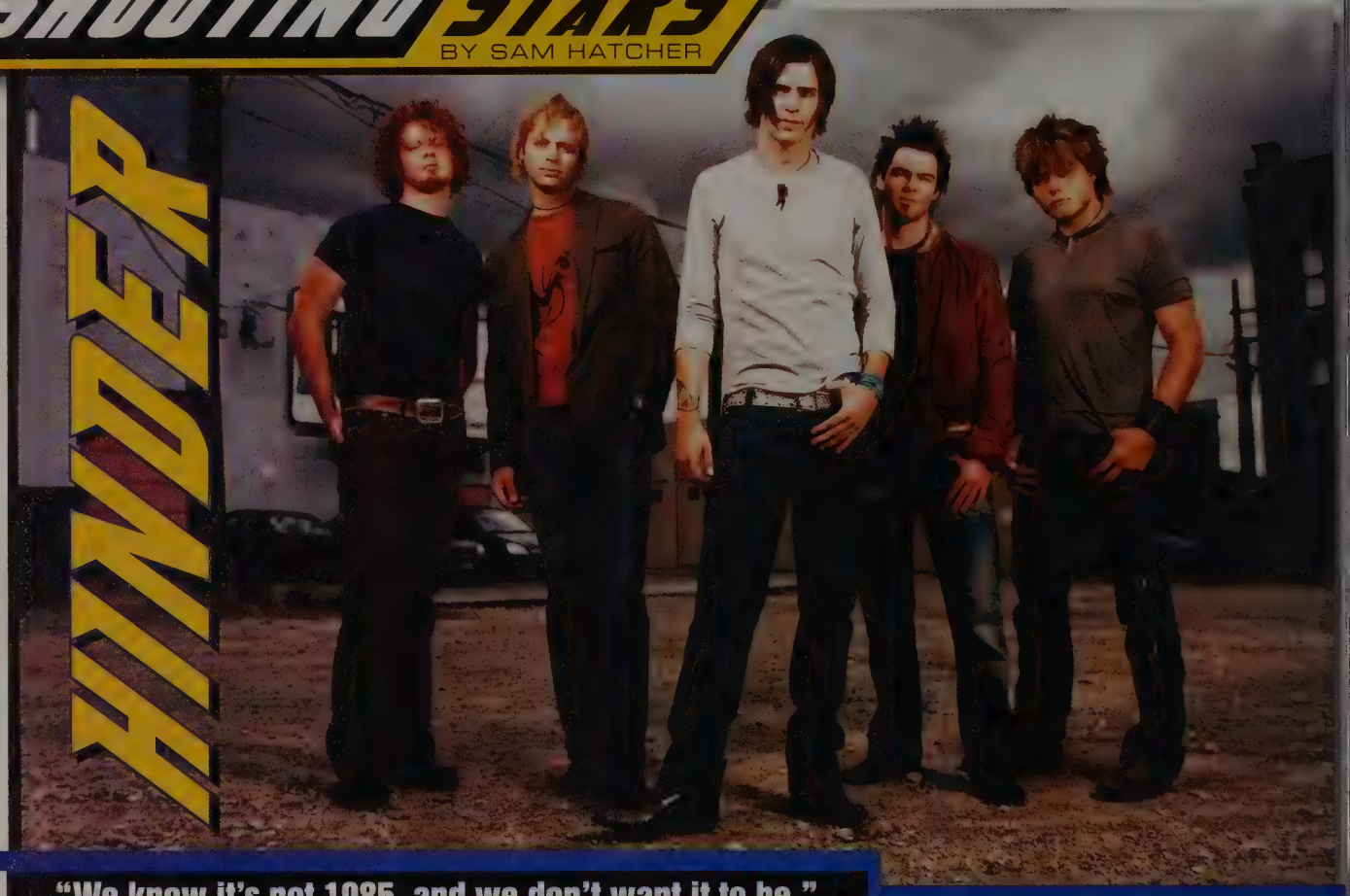
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BAND ON THE RISE!

SHOOTING STARS

BY SAM HATCHER



"We know it's not 1985, and we don't want it to be."

Oklahoma City isn't exactly the first place that pops to mind when you think of great rock and roll bands. Come to think of it, we'd be hard pressed to come up with a single significant group we've presented from that Southwestern town in all the years we've been covering the hard rock form. But none of that seems to matter much to the members of Hinder, who have put their Oklahoma City roots in the rear view mirror as they've launched their major label attack on the rock and roll world with their debut disc, **Extreme Behavior**. For vocalist Austin Winkler, guitarist Joe Garvey, guitarist Mark King, bassist Mark Rodden and drummer Cody Hanson, the release of that album signals the completion of the first round of their on-going battle to bring "real" hard rock back to the masses. Schooled on the melodic metal sounds of classic rockers like Aerosmith, this unit isn't shy about rockin' out— but they insist on doing so in a highly inventive and distinctly 21st Century manner.

"Some of the bands we've heard recently seem like they're caught in some kind of time warp," Winkler said. "That's fine for them, and we think it's great. But that's not what we're about. We know this isn't 1985, and we don't want it to be. But we do believe that the basic attitude and approach of great rock and roll is timeless. It's as valid today as it was 20 or even 30 years ago. What we've tried to do is take some of those key elements and bring them up to date while in the process, offering our own take on things."

As clearly shown on their break-out single, *Get Stoned*, Hinder aren't a band to shy away from hitting you right between the eyes with either their go-for-your-guns sound, or their party-hearty attitude. In fact, throughout **Extreme Behavior**, where such tunes as *Room 21, Bliss* and *Homecoming Queen* rock out with both passion and purpose, you can't help but get the decided notion that these guys won't even acknowledge that their balls-to-the-wall approach to the rock and roll craft is as out-of-style as wing tips and knee socks— and that they wouldn't give a damn about it even if they did.

"This is the kind of music we like to play, and the kind of music we like to listen to," Winkler said. "Maybe it's because we come from a place that isn't a media center, and isn't filled with cutting-edge bands, that we fell onto a style like this. We've always attempted to make the kind of music that we'd want to go out and buy, and that's exactly what we've done."

Hinder have been perfecting their pseudo-retro style ever since 2001, when Garvey, Hanson and Winkler first met while in college. Actually, their initial meeting took place when Winkler's band showed up to play a party that Garvey and Hanson were throwing, and a quick meeting of the minds occurred. Soon after, the trio started writing material, recording and performing live, eventually landing a series of headlining gigs at clubs throughout the Southwest. But the limitations inherent in their format soon began to wear thin on the band, and by early 2004 they decided to round out their lineup with the addition of Rodden and King. Soon after, Hinder signed their major label deal and headed off to Vancouver, BC to begin the recording process that eventually yielded the results heard throughout **Extreme Behavior**.

"We've taken some key hard rock elements and brought them up-to-date."

"You always hear the horror stories of bands who've struggled for recognition and attention," Winkler said. "I imagine that makes for really good reading in a magazine like this. Unfortunately, we don't have a story like that. It's all been pretty good and pretty smooth for us. Of course, like any band, we've had our moments when things have gotten a little crazy. But we kind'a like that. To our way of thinking, in a lot of ways having some crazy things going on around you while you're recording or on the road is the essence of rock and roll."

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PICK HIT

BY PATRICK ZANETTI

"We've taken our influences and added our own twist to everything."



ROCK WARRIORS FAKTION

Faktion are proud to include themselves among the "new breed" of rock and roll bands— those groups that tend not to recognize the "easy" categorization that served to distinguish previous generations of hard-hitting units. This Texas-based quintet is heavy enough to rock the house at a moment's notice, yet they aren't scared to show their sensitive side when-and-if the need arises. For vocalist Ryan Gibbs, guitarist Marshal Dutton, guitarist Josh Franklin, bassist Jeremy "Brink" Coan and drummer Jeremy Moore, the inherent dichotomy of their music represents an expression of their innermost passions and desires— all fueled by top-of-the-line song writing and instrumental skills that clearly serve to separate them from the crowd. Okay, we admit it, nobody's about to confuse the stuff that these guys have included on their self-titled debut disc with the latest metallic machinations from Korn or Slipknot. But, as Gibbs is quick to explain, that kind of one-dimensional attack is not exactly what Faktion is all about.

"We all grew up listening to heavy rock," he said. "We love things like AC/DC and Aerosmith. But we've taken some of those influences and added our own twists to them. What we've ended up with is music that can get you off your feet— but that can also touch you deep inside. That's our primary goal... we want to leave a permanent mark on your soul."

The members of Faktion have been working on their "soul stealing" sound since 2002, when this unit's first incarnation came together— without the imposing persona of Gibbs. But upon their frontman's arrival in early 2003, Faktion sensed they had hit upon something special. Gibbs' emotive, powerful voice instantly allowed the band to expand their music repertoire, bringing form and substance to the songs they had already written, while adding an extra dimension to the group's on-stage attack. All that work led directly to an indie EP, *Make A Dent*, which turned the band into an instant phenomenon throughout their home state. Within months of the disc's release, Faktion had become one of the biggest club draws in the Dallas area, and soon a variety of labels were jostling with one another in their attempts to land the band's recording services. By 2004 a deal had been struck, and the band set about laying down the tracks that now serve as the foundation of **Faktion**.

"The key to what we do is that we have something for everyone— without ever needing to sell out any of our beliefs," Gibbs said. "There are some of our songs that'll have the guys moshing in front of the stage, while a few others will have the girls singing right along with us. It's really magical to be on stage at one of our shows. The kind of response we get is just incredible."

Judging by the strength of the material featured on **Faktion**, it's easy to understand what all the fuss is about. The band's debut single, *Take It All Away*, is a rip-roaring foot-stomper in the noblest of hard rock tradition, while the likes of *Always Wanting More* and *Distance* blend rugged riffs and sing-along melodicism into instantly memorable musical showcases. And while the band knows they run the risk of alienating some of their hard-core following by showing their "softer" side, it's a risk these ambitious rockers are very willing to take.

"We do what we believe in," Gibbs said. "And we do it together. That's what the name Faktion means— it shows that we're a family and that feeling extends not just among us but out to our fans, as well. They know that whether it's on this album or when we get on stage, we're up there for them as well as for us. The members of this band, our fans, we're a team. We're a small faction right now— but we hop it'll grow a lot bigger in the months ahead."

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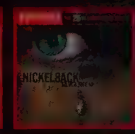

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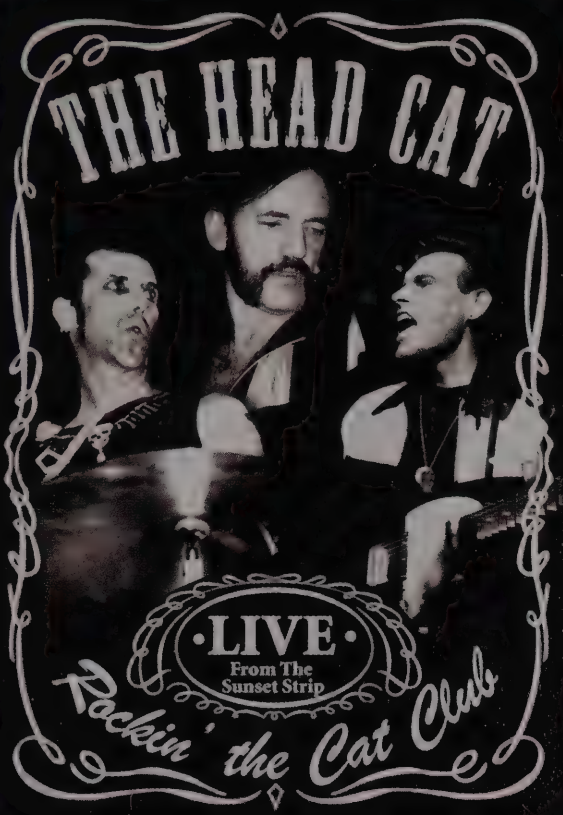

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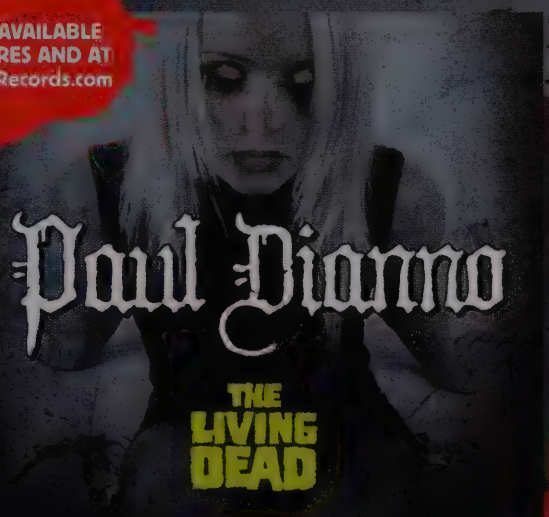
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Rock stars have a tendency to say the outrageous... the fascinating... the insightful... the amusing. All they really need is a little prodding in the right direction. That's our job here at **Hit Parader**. We call the results of our efforts, *They Said It!*

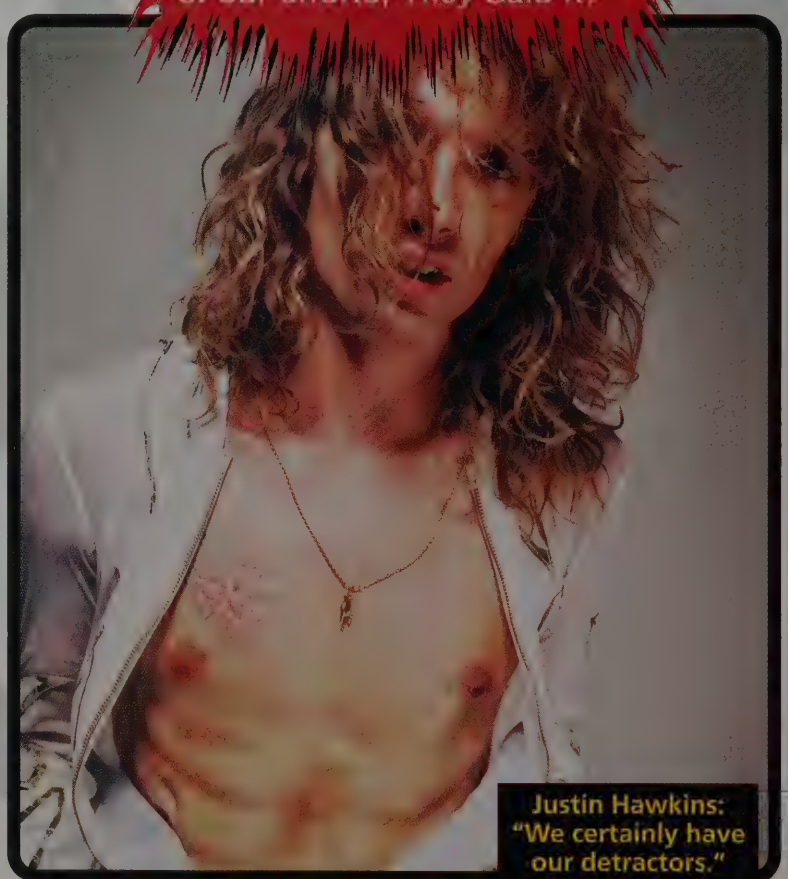
"I am really annoyed by a lot of what I see and hear within the music business. There are so many things done wrong— to the detriment of artists both old and new. I think to a certain extent it's up to bands like us to change things if we can."
JONATHAN DAVIS, KORN

"We will do whatever we feel works best in communicating our musical message. If that means wearing outrageous makeup on stage— or not wearing any at all— isn't particularly important. The focus has to be on the music, not on what we may be wearing or doing."
CHAD GRAY, MUDVAYNE

"When you're young, there are so many people who want to tell you how things should be done. They're at the record label, at the recording studio, and even back home among your friends. Everyone has an idea! We appreciate all the attention they've everyone has given us, but in part thanks to the success of the last album, we're very confident now."
PETE LOEFFLER, CHEVELLE

"Each album we've done has been a snapshot in time for us. It shows who we are and what we're capable of doing, both individually and as a band. We've continued to grow, and each album we do is a reflection of that. Right now, we've never been better at making seriously kick-ass music."
CHRIS ADLER, LAMB OF GOD

We certainly have our detractors, and that's fine with us. That was always something we expected and in a certain sense, something we wanted. But we also want people to come out and see us, and realize that we're more than the song that may be on the radio and the video they may see on their television. People everywhere— whether it's America, England or Japan— have the right to view us however they wish. But if they do try to dismiss us, I think they're making a huge mistake."
JUSTIN HAWKINS, THE DARKNESS



Justin Hawkins: "We certainly have our detractors."

"Everything we do— the way we play, the way we dress on stage— is an extension of our personalities. Everybody's got sort of a tweaked, demented way about themselves, and that's reflected in the masks— we just alter them over time. It feels really, really good when we wear our masks for a couple of hours, and then get the chance to take them off. The first thing we all say is, 'What a relief!'"
CLOWN, SLIPKNOT

"Our Armenian backgrounds have obviously been an important part of shaping who and what we are as a band. We're very proud of that, and the fact that we all have that in common has unified us that much more."
SERJ TANKIAN, SYSTEM OF A DOWN

"I guess I'd have to say that I have made a mark of some kind, but I'd like to think that it was for the music as a whole more than just for my guitar playing. We don't go on stage just to show off my playing. I guess there are some guys who do that, but I'm not one of 'em. People say that there is a different style of playing since I've been around, and I guess that's true, but I don't know if that's good or bad."
EDDIE VAN HALEN, VAN HALEN

"In our minds we are *far* from a new band. But since we are relatively new to a lot of American fans, we certainly don't mind being considered in any way. If people want to think of us as an exciting new band that shows a great deal of promise, we won't complain at all."
JENS KIDMAN, MESHUGGAH

"When we initially went on tour after the first album came out we didn't know how long we'd stay out there. It could have been a few weeks, or a few months. Nobody expected it to be a few years. But things continued to build for us, so we all knew that we had to take advantage of it— it was an amazing opportunity."
BRENT SMITH, SHINEDOWN



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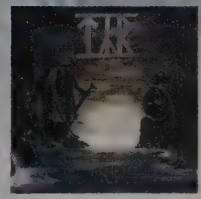
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COLLISION COURSE

HP Reveiws The Latest CDs, DVDs & Anything else we darn well please!

rating system: *****awesome ****slammin' ***smokin' **lame *trash

Each month we like to put two of our top **Hit Parader** staffers in a room with a stack of new releases. Sometimes they agree on the quality of these recent arrivals— more often, they don't. Either way, we call this exercise in musical futility **Collision Course**.

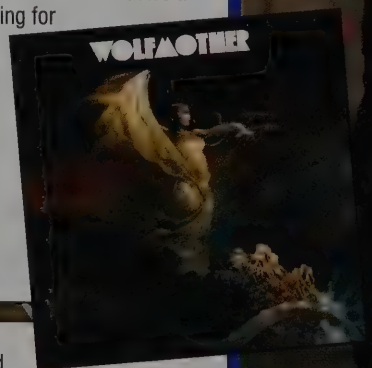
TOOL, *10,000 DAYS*

It seems almost trite to say that there's nothing else in the rock and roll world quite like Tool. The undeniable fact of the matter is that throughout their dozen-year career, this decidedly different unit has established themselves as one of the most unique— and successful— bands on Earth. Once again on **10,000 Days**, Maynard James Keenan and his men have gone to great lengths to create one of the creepiest metal showcases in recent memory. This is incredibly powerful stuff, with the heavy-yet-controlled guitar work of Adam Jones propelling the band's sonic soundscapes to unprecedented heights. This is guaranteed to be among the biggest albums of the year... and deservedly so.
RATING: ****

I've enjoyed Tool's music. But I've got to admit that some of the time this band's efforts to explore mankind's dark underbelly confuse me as much as they excite me. That's often the case throughout **10,000 Days** where Tool's lengthy song approach (some of these tunes last over eight minutes!) serves to dissipate their inherent energy just as much as it serves to provide them an ample musical canvas through which to explore their strange rock and roll universe. I like it... but I don't love it.
RATING: ***

WOLFMOTHER, *WOLFMOTHER*

There must be something *very* strange lurking in the drinking water down in Australia; how else could you possibly explain a band like Wolfmother? This is a band that through their spacy, free-form jams, fuzz-toned guitar excursions, and out-in-the-stratosphere vocals seems to have been lifted hook, line and sinker, straight from the '60s... not that it's a bad thing. In fact, if you've been longing for some heavy, unpretentious, guitar-driven hard rock, then Wolfmother might be right up your musical boulevard. While the fires behind the American "stoner rock" movement seems to have abated a bit over the last couple of years, it's out bet that this Aussie power trio will be more than happy to pick up that form's musical gauntlet.
RATING: ***



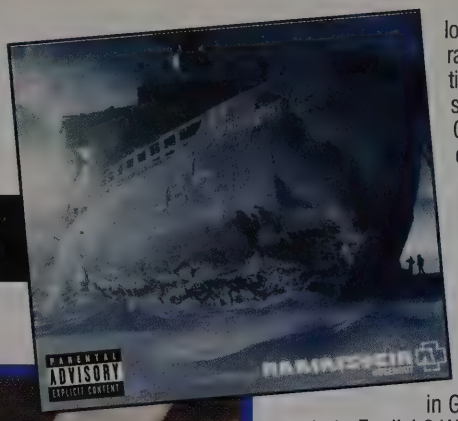
Wow, dude, pass the lighter, Wolfmother's here! As if they stepped fully-formed directly out of some time machine set on 1969, Wolfmother are apparently set on providing a generation far too young to recall the "Golden Age" of Acid Rock a heady taste of what they might have missed. But while their roots are firmly entrenched in a distant, per-



TOOL

haps more innocent time in rock and roll history, there's no denying the notion that this latest Thunder From Down Under have much provide the contemporary music kingdom. They rock hard, and they do it with passion, power and precision. Good for them!
RATING: ***

RAMMSTEIN, *ROSENROT*



We can recall a time just a few, short years ago when it appeared as if Rammstein was on the verge of taking over the hard rock scene. They had a great look, a great stage show, and an album sound that was radically different from anything else out there— partially because vocalist Till Lindmann insisted on singing all the band's heavy-handed odes in his native German. But in 2006, with the release of their latest disc **Rosenrot**, it seems as if this "ramming stone" has lost a bit of their musical edge. Oh yeah, they still sing in German, giving certain songs the edgy feeling of a Bund rally. But perhaps in these Slipknot-loving times, a band like Rammstein no longer seems quite as edgy, and quite as dangerous.
RATING: **

I've always admired Rammstein for sticking to their guns. Who else would insist on singing in German when the rest of the world instantly converts to English? Who else would fill their songs with beeps, blurps, burps and whistles that color their sound with an industrial intensity that perhaps only vintage Nine Inch Nails can match? And once again on **Rosenrot**, these German task-masters have turned in a stellar performance, producing what may very well be their most surprising, powerful and intelligent album ever. Presenting the story of a famous— and doomed— German war ship, this is gripping music... even if you can't understand the words.
RATING: ***

GLENN TIPTON, *EDGE OF THE WORLD*

Edge of the World, and its "companion" release, **Baptizm of Fire**, have interesting histories. Both were recorded back in the mid-'90s when guitarist Glenn Tipton was on hiatus from his main gig with Judas Priest. One, **Baptizm of Fire**, was released on a major label at that time to minimal fanfare. The other, which was recorded with legendary— and now deceased— rockers John Entwhistle (of the Who) on bass and Cozy Powell on drums never saw the light-of-day until 2006. It's great that this music finally has found its audience, for while it may pale next to some of Tipton's stellar work with Priest, it stands as the work of three true musical masters, all performing at the peak of their talents. This is a heavy, yet surprisingly diverse rock and roll collection that will provide long-time Priest aficionados with a look at another side of Tipton's musical persona.
RATING: ***

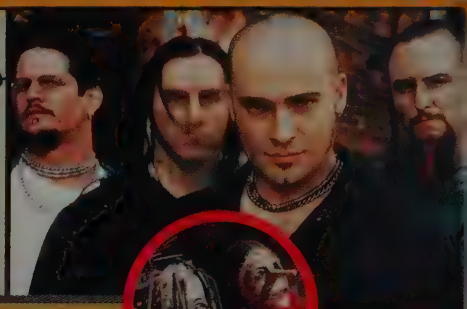
A simple question: Why, with all of the exciting new albums coming out at the moment, have I been asked to review an album that was recorded more than a decade ago, and features two musicians who are now dead? Look, I love Judas Priest as much as the next guy, but judging by the contents of **Edge of the World** Glenn Tipton should stick to his day job.
RATING: **

PRIESTESS, *HELLO MASTER*

Okay, the first question we have is why would a quartet of *male* Canadian heavy metal rockers choose to name their band Priestess. We imagine the logical explanation is that the name Priest was already kind'a used. Ahhhh, but we digress. Fact is that Priestess know how to rock hard and rock heavy— and they manage to do so with a quixotic nature that allows them to be surprisingly original while remaining loyal to their metallic roots. Sure, you've heard all of this before. But in recent years, you've rarely heard it done this well. It is clear that these guys have paid their dues on the road, because they bring a sure-handed savvy to the proceedings that marks them as a band to watch for in the months to come.
RATING: ***

I need a shrink; I'm having an identity crisis, and bands like Priestess are doing little to help things along. On one hand, I want to wallow in the cutting edge alterna-metal that seems to be thriving these days. On the other, I still want to enjoy the more "traditional" approach utilized on an album like **Hello Master**. It's a conflict that's driving me this/close to rock and roll insanity. I don't know whether to throw my support behind a band like Priestess who are following the tried-and-true metal path, or turn my back on them so that more progressive bands can garner more attention. What a dilemma. Perhaps I'll just sit back and enjoy the music.
RATING: ***













HEAVY METAL'S TOP 100 SONGS

Heavy metal is such a diverse medium. It has star-power. It has charisma. It features some of the best musicians of the last century. And, on top of everything else it is a form that has produced some of the most unforgettable anthems of all-time. Yes, at its heart, heavy metal is all about songs! But a great hard rock/heavy metal song is more than four minutes of blinding intensity characterized by blazing guitar fury and octave-breaking vocal histrionics. At their best, such songs stand as true slices of life that define an era and provide a soundtrack for the lives of all who hear them. If they're lucky, some of those tunes may last forever, providing depth and substance to human existence for eons to come... others may be quickly and rather unceremoniously relegated to the "oldies" bins. But either way, each and every song on our All-Time Top 100 Metal Songs list has enjoyed its glorious moment in the sun—though for some such recognition has clearly lasted longer than for others.

HEAVY METAL'S TOP 100 SONGS

PHOTO: ANNAMARIA DISANTO

100. KROKUS, *SCREAMING IN THE NIGHT*

At a time in metal history when most of its stars were smooth skinned enough to be fashion models, along came these incredibly hairy (from head to toe... don't ask us how we know!!) rockers from Switzerland who resembled the third dude from the left on the evolutionary chart. Krokus kind'a played that way as well— a loud, thudding, usually highly derivative style that despite its apparent limitations, did occasionally make the toe tap and the head shake. *Screaming In The Night* represented the pinnacle of their three-chords-and-out approach to the metal craft.

"Being from Switzerland made us different," said vocalist Marc Storace. "And we were proud of that difference then— and we're still proud of it today."

IN BRIEF: Blind chipmunks found a chestnut.

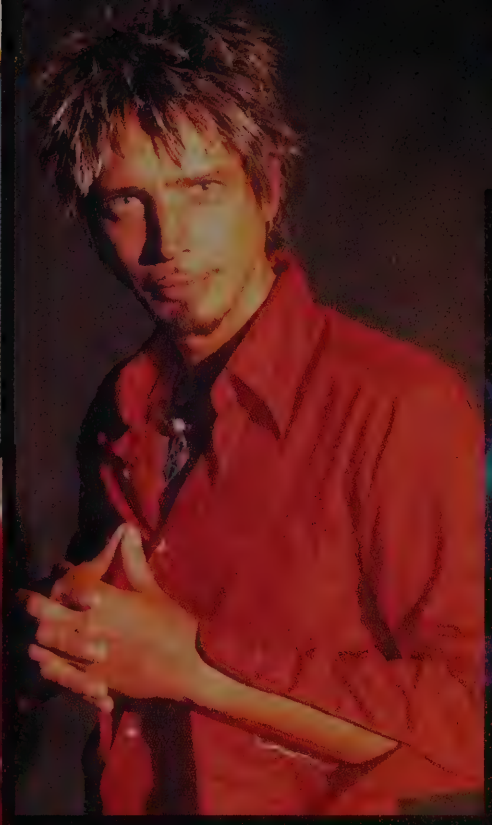


99. SLIPKNOT, *WAIT AND BLEED*

Slipknot have earned their rock and roll "bones" on the strength of their outrageous appearance and blood-curdling stage performances. Often overlooked is this mask-wearing Midwestern unit's ability to write scathing, probing, often memorable musical odes that more-than stand up to any degree of public scrutiny. *Wait And Bleed* is a prime example of this approach; in many ways it is the quintessence of a heavy-handed metallic maelstrom, yet one that stands up to repeated listenings.

"Our songs need to convey the intensity that is at the heart of this band," said vocalist Corey Taylor. "When we succeed, as with *Wait And Bleed* we feel we've created something truly monumental."

IN BRIEF: Decidedly non-commercial.

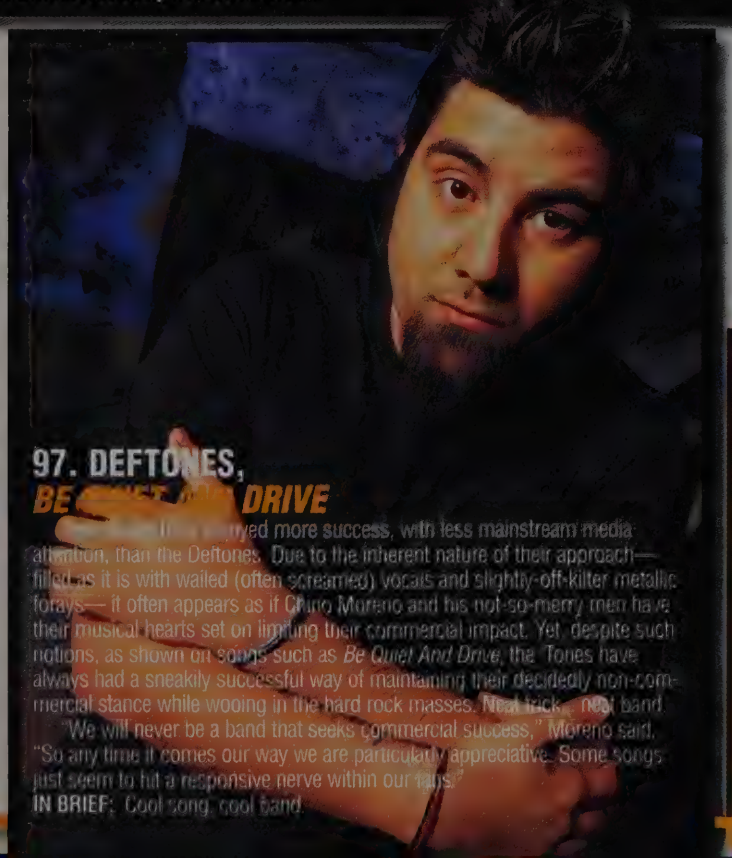


98. AUDIOSLAVE, *SHOW ME HOW TO LIVE*

From the moment of their inception back in 2003, great things were expected from Audioslave, a true "supergroup" in every time-tested sense of that term. Bringing together one of rock's best vocalists in former Soundgarden frontman Chris Cornell, and one of the form's tightest musical units— guitarist Tom Morello, bassist Tim Cummerford and drummer Brad Wilk, all ex-members of Rage Against the Machine— Audioslave still needed to prove that their disjointed parts could fit together. They did exactly that with *Show Me How to Live*, one of the truly outstanding tracks that earmarked their platinum-selling debut disc.

"When we wrote *Show Me How to Live* we knew we had written a song that represented the best of what we could all do together," Morello said. "We were still trying to prove that to ourselves at that time."

IN BRIEF: Rock with a true purpose.



97. DEFTONES, *BE [illegible] DRIVE*

[illegible] more success, with less mainstream media attention, than the Deftones. Due to the inherent nature of their approach— filled as it is with wailed (often screamed) vocals and slightly-off-kilter metallic forays— it often appears as if Chino Moreno and his not-so-merry men have their musical hearts set on limiting their commercial impact. Yet, despite such notions, as shown on songs such as *Be Quiet And Drive*, the Tones have always had a sneakily successful way of maintaining their decidedly non-commercial stance while wooing in the hard rock masses. Neat trick... neat band.

"We will never be a band that seeks commercial success," Moreno said. "So any time it comes our way we are particularly appreciative. Some songs just seem to hit a responsive nerve within our fans."

IN BRIEF: Cool song, cool band.

PHOTO: ANNAMARIA DISANTO

ALL-TIME TOP 10 "NUMBER" SONGS

1. ONE, METALLICA
2. NINE LIVES, AEROSMITH
3. 2 MINUTES TO MIDNIGHT, IRON MAIDEN
4. 18 & LIFE, SKID ROW
5. HANGAR 18, MEGADETH
6. PSALM 69, MINISTRY
7. TEN YEARS GONE, LED ZEPPELIN
8. 2112, RUSH
9. 10,000 FISTS, DISTURBED
10. THE FOUR HORSEMEN, METALLICA



ALL-TIME MOST RADIO-FRIENDY METAL SONGS

1. YOU GIVE LOVE A BAD NAME, BON JOVI
2. POUR SOME SUGAR ON ME, DEF LEPPARD
3. SWEET CHILD O'MINE, GUNS N' ROSES
4. LIVING AFTER MIDNIGHT, JUDAS PRIEST
5. HOME SWEET HOME, MOTLEY CRUE
6. WHOLE LOTTA LOVE, LED ZEPPELIN
7. PURPLE HAZE, JIMI HENDRIX
8. YOU SHOOK ME ALL NITE LONG, AC/DC
9. FADE TO BLACK, METALLICA
10. SMOKE ON THE WATER, DEEP PURPLE

96. TOOL, *SCHISM*

When, at some distant time, a list of the truly monumental forces of the metal era is finally constructed, don't be surprised to find Tool near the top of that compendium. Through their creepy, crawly artistic vision— which encompasses both their darkly disturbing album masterpieces and their often harrowing video showcases— this unit has created a very distinctive mark upon the hard rock landscape. And in the occasional times when they create songs such as *Schism*, which manage to expand their occasionally limited cultural perspectives, Tool prove themselves to be true metal masters in every sense of the term.

"Sometimes I'm surprised by the way that people respond to our music," said vocalist Maynard James Keenan. "It's achieved a level of success and notoriety that none of us could ever have anticipated."

IN BRIEF: Cooler song, cooler band.



95. MEGADETH, *PEACE SELLS*

The story of dangerous Dave Mustaine is one of the classic tales in heavy metal history. Kicked out of Metallica shortly before their ascension to the top of the rock pile... lengthy battles with personal demons... a legacy of debilitating differences with everyone and anyone around him. Yet, through it all, there's no denying that with his band Megadeth, Mustaine has created some truly great music. The classic tune *Peace Sells* is a fine example of this, exuding the heavy-yet-accessible style that has continually brought fame and almost-fortune to Mustaine's door step.

"Whenever I've tried too hard to write something that could be considered a 'hit', it generally hasn't worked out," he said. "I've learned to just do what I do best and let the chips fall where they may."

IN BRIEF: We're buying!

94. THE KINKS, *YOU REALLY GOT ME*

One of the most hotly debated metal legends over the decades has been who exactly played that immortal guitar riff on the Kinks' *You Really Got Me*... a song later made famous all-over-again by Van Halen. Those in and around the Kinks would like you to believe it was *their* axe master, Dave Davies. But those in-the-know insist that it was none other than a pre-Led Zeppelin Jimmy Page who actually supplied the song's six-string histrionics. Either way, the song stands as one of the first flowerings of true three-chord hard rock, and for that fact alone it will always hold a special place in the hearts and minds of the metal masses.

"It's our song, that's all I have to say," said Kinks frontman Ray Davies when asked about the guitar issue. "People can believe whatever they want."

IN BRIEF: Started it all.

93. CREED, *WHAT IF*

What if Creed was to come back from their 2003 breakup to once again terrorize the hard rock world? What if vocalist Scott Stapp eventually developed an ego big enough to devour the entire planet(some say it's pretty darn close right now)? What if millions of fans around the globe hadn't made this unit one of the most successful bands of the late '90s? What if, at the exact same time, Creed hadn't become one of the most critically scorned bands of recent vintage? What if we'd stop writing stupid captions like this one?



"We were able to develop a distinctive sound, which in this day-and-age is something to be proud of," said guitarist Mark Tremonti. "We heard what critics said, but we also felt the love that the fans brought to us every night. Which one do you think mattered the most to us?"

IN BRIEF: The most hated band in '90s rock still knew how to write 'em.



HEAVY METAL'S TOP 100 SOLOS

HEAVY METAL'S TOP 100 SONGS



92. QUEENSRYCHE, *REVOLUTION CALLING*

There was— and thankfully, still is— an "art" to Queensryche that few other bands have ever managed to capture. Heavy, yet operatic, stylish, yet undeniably sophisticated, this Seattle-based unit has created a legacy that has withstood the test of time. While best known for their elaborate album projects, the group was occasionally capable of filling those discs with songs that struck a responsive nerve within all who heard them. Such was the case with *Revolution Calling*, one of the standout tracks on their best-selling opus, **Operation:mindcrime**.

"We've always aimed to maintain a balance between our artistic credibility and our commercial accessibility," said vocalist Geoff Tate. "Doing that has always come rather easily for us."

IN BRIEF: Style and smarts.

91. JETHRO TULL, *LOCOMOTIVE BREATH*

Tee hee. We still have to giggle at the memory of Jethro Tull winning the first Grammy ever awarded in the "heavy metal" category— beating out the likes of Metallica in the process! But the fact is that these aged English aces— best known for the flute histrionics of frontman Ian Anderson— did have a certain song dynamic that made them appeal the headbangers during the late '70s and early '80s. Is it even possible to listen to the chugging guitar riff of *Locomotive Breath* steamroll over this tune's rather placid piano intro without it bringing a smile to your face?

"That remains one of our most popular songs... even after all these years," Andreson said. "And as long as the fans want to hear it, we'll be happy to play it for them."

IN BRIEF: Pass the mouthwash.

90. MARILYN MANSON, *THE BEAUTIFUL PEOPLE*

After a decade of metallic decadence, it can be successfully argued (at least by those who argue such things) that *The Beautiful People* stands as the most commercially successful song of Marilyn Manson's career. Whether or not such a notion would put a smile on MM's heavily mascared face remains to be seen, but the undeniable fact is that in both composition and execution, this one stands atop the list of this notorious shock rocker's musical accomplishments.

"That is the song that always gets one of the biggest responses when we play it live," Manson said. "I've always believed that's a great way of judging a song's impact; I know I always cheered loudest for my favorite songs when I used to go see Kiss and Sabbath when I was a kid."

IN BRIEF: Ugly dude... great song.

89. AC/DC, *SHOT DOWN IN FLAMES*

While it may be only the third or even *fourth* best-known track from AC/DC's classic album **Highway to Hell**, we admit that we've always had a particular fondness for *Shot Down in Flames*. In its down-to-basics structure and timeless, been-there, done-that lyrics, it is one of those songs that every guy who ever visited a late-night bar lookin' for a little lovin' can instantly relate to. And when you throw into the mix the knowledge that vocalist Bon Scott would soon be found dead in his car after a night of heavy drinking, this ode takes on an even more profound aura.

"That was Bon's song," said guitarist Angus Young. "He would go into a bar and hit on every girl there. He didn't mind being shot down in flames."

IN BRIEF: Bon at his best.

ALL-TIME TOP-10 METAL SONGS OF THE '60s

1. WHOLE LOTTA LOVE, LED ZEPPELIN
2. PURPLE HAZE, JIMI HENDRIX
3. SUNSHINE OF YOUR LOVE, CREAM
4. MISSISSIPPI QUEEN, MOUNTAIN
5. INNA GADDA DA VIDA, IRON BUTTERFLY
6. I'M EIGHTEEN, ALICE COOPER
7. ALL RIGHT NOW, FREE
8. KICK OUT THE JAMS, MC5
9. SUMMERTIME BLUES, BLUE CHEER
10. BORN TO BE WILD, STEPPENWOLF




HEAVY METAL'S TOP 100 SOCS
MANSON
HP
PHOTO: ANNAMARIA DISANTO

88. DATSUNS, *SITTIN' PRETTY*

Not every song on this Top 100 compilation is going to be an instantly familiar hard rock anthem. (Though, we freely admit, that most thankfully *are*!) Sometimes we feel the need to salute those special "underground" songs that may have enjoyed the briefest sniffs of commercial life before succumbing to a myriad of industry-induced pressures, never to be heard again. The Datsuns' *Sittin' Pretty* fits that description to a proverbial "T", ranking as a major city club fave during the summer of 2003, before slinking off into oblivion, apparently dragging the Scandinavian band that created it, right along with it.

"We like to make music with a lot of energy," said vocalist Dolf DeDatsun. "We want to see people get up and go crazy when we start to play."

IN BRIEF: One of the better hard rock gems of the 21st Century..



87. DIO, *THE LAST IN LINE*

For whatever reason, whether it's been during his lengthy stints with Black Sabbath, Rainbow or when he's been on his own, vocalist Ronnie James Dio has rarely been given his due credit. Maybe it's his diminutive stature. Maybe it's his almost-too-powerful-for-his-own-good voice. Or maybe it's the notion that he's often been overshadowed by the guitarists he's worked with. But there's no denying that when ensconced in his own band, Dio's star can shine as bright as anyone's, especially when all the metallic ingredients come together to create an epic like *The Last In Line*, clearly one of the creative pinnacles of RJD's career.

"I am intensely proud of just about every song that I've ever recorded," Dio said. "But I must admit that in retrospect, some do mean more to me than others, and *The Last In Line* in clearly one of those."

IN BRIEF: Timeless classic.



86. SYSTEM OF A DOWN, *NEEDLES*

System of a Down have always prided themselves in the highly eclectic nature of their approach. When most hard rock bands would prefer to uniformly "zig" this Armenian/American unit invariably will "zag." That's just the nature of this quinessentially unusual musical beast— one of the most recognized, influential and successful bands of the last decade. While it is hard— if not downright impossible— to select key songs from the impressive and imposing SOAD catalog, *Needles* is our choice to be included in this Top 100 list both for its incredible inventiveness, and for its amazing accessibility. Once again, the System squad has done what few others bands can even *dream* of accomplishing.

"I write continually," said guitarist Daron Malakian. "I bring a wide variety of ideas in front of the entire band and see what develops from there. A song like *Needles* develops quickly once we all focus on it."

IN BRIEF: Kind'a makes you think... don't it?

85. HUMBLE PIE, *I DON'T NEED NO DOCTOR*

In their '70s prime, Humble Pie could sell out arenas with the best of 'em. Indeed, they were the first band since the Beatles to pack New York's cavernous Shea Stadium to the breaking point. The reason? Why, they were simply one of the best live bands in hard rock history... though time has seemingly served to obliterate many of their greatest accomplishments from our collective memories. If you want a time-tested taste of the Pie's greatness, check out their rockin', rollin', struttin' and strollin' version of *I Don't Need No Doctor* from their classic in-concert disc, **Live at the Fillmore**. This one sounds as good today as when it was first laid down nearly 30 years ago. Whew!

"Humble Pie was a blend of reactants," said Pie guitarist Peter Frampton, later to go on to star in a solo career. "You had the guitars, and you had Steve's (Marriott) voice. It was a truly brilliant combination."

IN BRIEF: Best live "r&b" cover by a hard rock unit... ever!!

ALL-TIME TOP-10 METAL SONGS OF THE '70s

1. STAIRWAY TO HEAVEN, LED ZEPPELIN
2. IRON MAN, BLACK SABBATH
3. STRUTTER, KISS
4. DREAM ON, AEROSMITH
5. BOHEMIAN RHAPSODY, QUEEN
6. CAN'T GET ENOUGH, BAD COMPANY
7. SMOKE ON THE WATER, DEEP PURPLE
8. CAT SCRATCH FEVER, TED NUGENT
9. THE RIPPER, JUDAS PRIEST
10. ERUPTION, VAN HALEN


HEAVY METAL'S TOP 100 SONGS
SYSTEM OF A DOWN
HP

84. ROB ZOMBIE, *LIVING DEAD GIRL*

Ya gotta give Rob Zombie credit. In a musical world filled with cookie-cutter sameness, the dude has created a multi-faceted persona for himself that stands quite apart from anyone and anything else out there in the rock market place. Part horror-fest movie progenitor, part heavy metal shaman and part shrewd-as-can-be business tycoon, Mr. Z has made quite a rep for himself with his decidedly off- center efforts. A song like *Living Dead Girl* perfectly reflects Zombie's off-beat metal per- sona, blending his direct-from-the- grave fixations with the kind of heavy-handed beat that fans have grown to know and crave.

"Thankfully more peop have begun to look at my work the way it's intended, to be viewed," he said. "I want them to take it seri- ously... but not *that* seri- ously."

IN BRIEF: Classic Zombie.

83. WHITESNAKE, *STILL OF THE NIGHT*

David Coverdale has often been too easily dismissed as a major talent throughout his lengthy career. Dating all the way back to his mid-'70s stint in Deep Purple— where he was initially regarded as little more than a fill-in for on again/off again Purple mainstay, Ian Gillan— right through his chart-topping '80s run with Whitesnake (where he was generally viewed as a bellowing Robert Plant wanna-be), Coverdale's efforts have often been overlooked or disregarded by the hard rock elite. Even when he scored HUGE with the Snake's melodramatic metal epic, *Still of the Night*, many purists chose to dismiss it as overwrought commercial "fluff." Big mistake... this one rocks!

"You know, it's easy to dismiss some of the critical response when you're cruising down the highway in a Jaguar with a beautiful woman next to you," Coverdale said. "I know that mil- lions of people have enjoyed this music, that's all that matters to me."

IN BRIEF: Epic metal melodrama.



82. IRON BUTTERFLY, *INNA GADDA DA VIDA*

It is a song that has been shrouded in mystery and intrigue from the day it first hit the air- waves way back in the hippie-dippie late '60s. "Wow, dude, *Inna Gadda Da Vida*. Cool. What's it mean?" All sorts of quasi-mythological translations have been attributed to this semi-classical Iron Butterfly "acid rock" rant. But the truth behind the legend is that the band was actually trying to say "In The Garden of Eden", and were in such an out-of-it state at the time, that their now-legendary song title was as close as they could get. Hey, no matter what, that keyboard run still sounds far out, man!

"The song was sooo long," said a noted east Coast radio personality. "The joke was that we'd pop it on the radio whenever one of us needed a bathroom break."

IN BRIEF: One of the first hard rock hits... one of the strangest.

81. DOKKEN, *BREAKING THE CHAINS*

Say what you want about Dokken— especially the notion that vocalist Don Dokken and guitarist George Lynch frequently couldn't stand one another— the undeniable fact of the matter is that they could always write pop/metal songs with the best of 'em, and then deliver 'em to the metal masses with style. *Breaking the Chains* was actually the band's very first single, a song that introduced the Hair Metal kingdom to the burn- ing guitar leads and overwrought vocal histrionics that would soon become this unit's highly successful trademark. As a tale of lost love, it's rather forgettable. But as a headbanging anthem, it still stands tall.

"Every band needs to have a song that serves as a proper introduction, and that one was it for us," Dokken said. "I believe our song writing improved from that point over the years, but that particular song will always have special meaning for us."

IN BRIEF: Killer guitar riff.



ALL-TIME TOP-10 METAL SONGS OF THE '80s

1. WELCOME TO THE JUNGLE, GUNS N' ROSES
2. YOU SHOOK ME ALL NITE LONG, AC/DC
3. ENTER SANDMAN, METALLICA
4. ROCK YOU LIKE A HURRICANE, SCORPIONS
5. LOOKS THAT KILL, MOTLEY CRUE
6. ROUND AND ROUND, RATT
7. METAL HEALTH, QUIET RIOT
8. CRAZY TRAIN, OZZY OSBOURNE
9. LOVE REMOVAL MACHINE, THE CULT
10. LIVING AFTER MIDNIGHT, JUDAS PRIEST


HEAVY METAL'S TOP 100 SOCS
DOKKEN
HP
PHOTO - ANNAMARIA DISANTO

HEAVY METAL'S TOP 100 SONGS



80. SAMMY HAGAR, *I CAN'T DRIVE 55*

Sometimes rock fans of a certain age forget that prior to his joining Van Halen in the mid-'80s, Sammy Hagar enjoyed a very successful solo career. It was so successful in fact, that the Red Rocker had to think long-and-hard about the advisability of giving up his solo stint in order to join what was then arguably the biggest band on earth. The reason for Hagar's initial apprehension was the acceptance that radio-friendly hard rockers like his speed-bump anthem *I Can't Drive 55* was receiving from all corners of the rock world. This is one of those songs that holds up *extremely* well, despite the passage of 25 years.

"I still love that song," Hagar said. "It was true for me then, and it's still true for me today. I hate driving 55. It's one of those laws that I don't mind skirting when ever I get the chance."

IN BRIEF: Anthem for the led-foot set.

79. RATT, *ROUND & ROUND*

Here's another one of those metal ditties that's hard to imagine without its accompanying video version— the one, for those of you perhaps too young to remember or too brain addled to recall, starring one-time TV king Milton Berle. But the fact of the matter is that *Round And Round* is a pretty darn good song all on its own, one that perfectly captured the riff-heavy, party-hearty attitude that not only defined Ratt, but also stood as the calling card for the entire West Coast Metal Movement of the early '80s. More than two decades have now passed since this one first hit the streets, but it still sounds mighty fine to our worn-out ears.

"Milton Berle was the uncle of our manager," said vocalist Stephen Pearcy. "And MTV was really new at the time, so having someone really well known in the video made it very appealing to them."

IN BRIEF: What goes around comes around.

78. PANTERA, *CEMETERY GATES*

Now, nearly half-a-decade after their untimely demise, it's still hard to fully comprehend the degree of impact that Pantera had upon the American heavy metal scene. Drawing inspiration and power straight from such legendary forces as Black Sabbath and Metallica, these Texas Tornadoes cut quite a swath through the heart of the hard rock kingdom— thanks mostly to the tough-as-nails persona of frontman Philip Anselmo, and the high-flying guitar licks supplied by the late, great Dimebag Darrell. On *Cemetery Gates*, the band's ability to blend moody, atmospheric movements with pure metallic intensity is brought to the fore time and time again.

"We loved recording that song," Anselmo said. "It stands as almost the perfect Pantera song because it allowed us to feature the best of what we do all in one song."

IN BRIEF: Power packed, and darkly disturbing.



77. W.A.S.P., *F*** LIKE A BEAST*

Even W.A.S.P. frontman Blackie Lawless will admit that sometimes it has been mighty hard to take his unit that seriously. After all, the flaming codpiece, the naked girls covered in blood and feathers, the torture rack, all kind of added up to a group more interested in comic book extravagance than making real rock and roll music. Even the band's most controversial hit, *F*** Like A Beast*, was designed to raise eyebrows and the ire of conservative action groups more than it was to sell lots of albums. But that's just the way it was, is and will probably always be for Blackie and the boys— they'll do just about *anything* to get noticed. And you know what, a lot of the time, it's worked!

"We knew that song was going to be banned in a lot of places," Lawless said. "But that was kind of the point. It certainly made people sit up and take notice of us."

IN BRIEF: The only X-rated semi-hit we can think of.



ALL-TIME TOP-10 METAL SONGS OF THE '90s

1. SMELLS LIKE TEEN SPIRIT, NIRVANA
2. FREAK ON A LEASH, KORN
3. THE ROOSTER, ALICE IN CHAINS
4. ANIMAL, NINE INCH NAILS
5. RUSTY CAGE, SOUNDGARDEN
6. PLUSH, STP
7. THE BEAUTIFUL PEOPLE, MARILYN MANSON
8. KILLING IN THE NAME, RAGE AGAINST THE MACHINE
9. BLACK, SEVENDUST
10. KEEP AWAY, GOODSMACK

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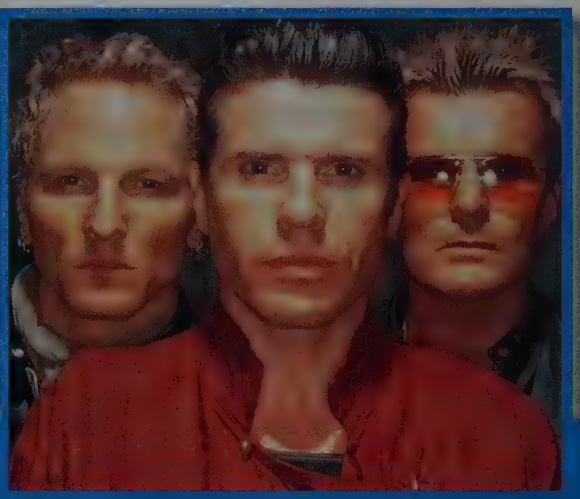
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76. SAXON, *WHEELS OF STEEL*

Few bands can make AC/DC sound complex... Saxon always could, and they were mighty proud of it! Relying on the most basic of repetitive, three-chord guitar structures, and vocals that exuded a certain unmistakable blue-collar charm, on a series of motorcycle-oriented mid-'80s hits these original New Wave of British Heavy Metal stars created a sound that was vibrant, powerful and the essence of metal magic. While these Brit bashers would expand their sound (though, alas, not their popularity) in later years, their early, straight-for-the-jugular efforts like *Wheels of Steel* retain the essence of Saxon's blood-and-guts appeal.

"We rode motorcycles, and to a great extent, that was our audience at that point in time in the early '80s," said vocalist Biff Byford. "*Wheels of Steel* played to that audience perfectly."

IN BRIEF: Personal staff fave.



75. THE CULT, *SHE SELLS SANCTUARY*

During the '80s, it was hard to find a hard rock fan who didn't know, love and perhaps most importantly, respect the Cult. Sure they could be derivative at times — what band couldn't? But at least they ripped off the best — the likes of AC/DC and Led Zep — and when they were at their creative peak, such as on *She Sells Sanctuary*, the band performed with a freshness and inventiveness that few other acts could ever hope to match. With that quixotic guitar run leading the way, and Ian Astbury's vocals sounding more dynamic than usual, this one is a sure "keeper" in any fan's hard rock library.

"When you hit upon something as a band, you know instantly that it's good," Astbury said. "That's what happened with this song. We knew it had a magical quality from the instant it sprang to life."

IN BRIEF: Now a car commercial.

74. P.O.D., *ALIVE*

The very concept of a "religious" heavy metal band has always seemed a bit of an oxymoron. After all, isn't this the form that built its rep on its fondness for Satan??? But one way or another P.O.D. have always managed to present their surprisingly up-beat, devoutly Christian lyrical messages in heavily veiled and always appealing musical packages. Certainly, with *Alive* the uplifting message presented by these Southtown boys reached new heights, emerging as the breakout single that led this quartet to international acclaim.

"We've never believed in hitting you over the head with our message," said vocalist Sonny. "It's there if you want to hear it, otherwise you can just get into the music and go along for the ride."

IN BRIEF: A statement of purpose.





73. OZZY OSBOURNE, *OVER THE MOUNTAIN*

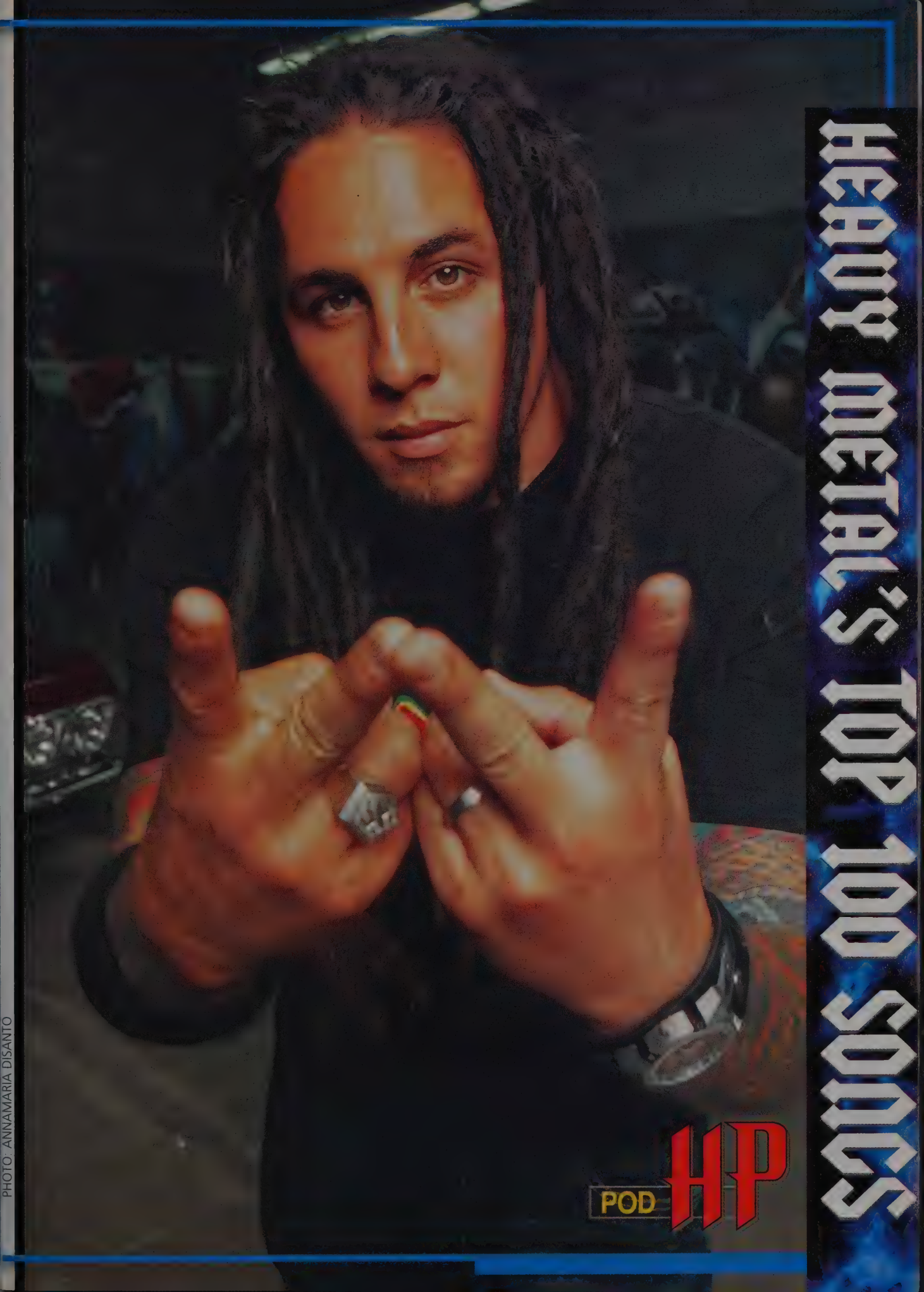
It's perhaps the highest compliment one can pay to Ozzy Osbourne by asking whether he created greater music as a solo performer or during his legendary stay in Black Sabbath. Certainly songs like *Over the Mountain*, featuring the stellar guitar skills of the late Randy Rhoads, have gone a long way towards convincing many fans that it was during the Ozz' solo stint that he was the most focused and creative. While some great songs don't age well over the passage of time, this is one that stands as vibrant today as when it was first laid down, 25 years ago.

"When I first became a solo artist I felt a great deal of pressure," Ozzy said. "Thankfully my first solo album was good enough to show people that I was going to make it on my own, away from Sabbath."

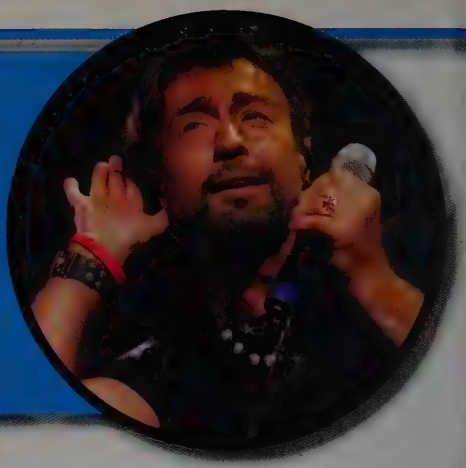
IN BRIEF: Rhoads roars.

ALL-TIME TOP-10 METAL SONGS OF THE 21st CENTURY

1. CRAWLING, LINKIN PARK
2. SLITHER, VELVET REVOLVER
3. ALIVE, P.O.D.
4. TEN THOUSAND FISTS, DISTURBED
5. CIGARO, SYSTEM OF A DOWN
6. DUALITY, SLIPKNOT
7. SAVE ME, SHINEDOWN
8. I BELIEVE IN A THING CALLED LOVE, THE DARKNESS
9. JUDAS RISING, JUDAS PRIEST
10. STUPID GIRL, COLD


HEAVY METAL'S TOP 100 SOCS
POD
HP
PHOTO: ANNAMARIA DISANTO

72. BAD COMPANY, *CAN'T GET ENOUGH*



This is a song with a somewhat unusual history. Originally starting out life as a guitar riff first played by Bad Co. guitarist Mick Ralphs in his previous band, Mott the Hoople, *Can't Get Enough* proved to be the break-out hit on this band's debut album. Indeed, it helped launch Ralphs, vocalist Paul Rodgers, drummer Simon Kirke and bassist Boz Burrell to the pinnacle on rock fame and fortune— laying down the blueprint for what was to become the '70s "arena rock" sound.

"We had all been in previous bands," Ralphs said. "So we had all enjoyed a bit of success, and we knew how important it was to make a major statement with our first album and first single. *Can't Get Enough* helped launch Bad Company on what proved to be an amazing musical journey."

IN BRIEF: Can't get enough? We can't either.



71. SOUNDGARDEN, *RUSTY CAGE*

For years following their initial late '80s emergence on the "underground" rock scene, fans across the nation couldn't quite put their finger on Soundgarden's sound. Was it pure Seattle "grunge" attitude? Was it the next evolutionary step in metal history? It was hard to tell. But now, with the perspective of time on our side, we realize the music made by Cornell and company owed more to the dirge-like riffs of early Sabbath than to the garage-rock attitudes of Nirvana. A song like *Rusty Cage* perfectly reflects this realization— with heavy-handed guitar work serving as the tune's structural foundation and Cornell's Plant-like wail providing the substance.

"We heard it from so many people early on," Cornell said. "What are your influences? Are you a grunge band? We never really cared about any of that— all we wanted to do was make great music."

IN BRIEF: Cornell at the top of his game.

70. IRON MAIDEN, *RUN TO THE HILLS*

It's hard— if not downright impossible— to think of Iron Maiden as a commercially oriented heavy metal force. After all, throughout the decades the Metal Machine has staked their hard-won reputation on creating some of the most challenging and non-commercial material in the entire history of the hard rock form. But occasionally Maiden would show their "other" side, with lighter, somewhat more accessible tunes like *Run to the Hills*, which despite its sing-along chorus remains as heavy and as metallic as any fan could want.

"Songs just tend to take on a life of their own," said bassist Steve Harris. "Sometimes a song evolves into an eight minute mini-epic. Other times it seems best as a tight, four minute tune."

IN BRIEF: A stab at commerciality.



69. QUIET RIOT, *MAMA, WE'RE ALL CRAZEE NOW*

Let's talk about Slade. None of their songs (at least the ones they recorded themselves) made our Top 100 List... but in all honesty, they could have and perhaps should have! They were one of the premier English hard rock bands of the early '70s, and were quite the commercial phenomenon throughout Europe for a number of years. But it wasn't until Quiet Riot came along a decade later with their note-for-note rendition of *Mama, We're All Crazee Now*, that a lot of American fans caught on to the true Slade magic. You probably know all you want and all you should about DuBrow and his "metal health" boys. If you get the chance, check out Slade at your local record store.

"I was a big fan of Slade's," DuBrow said. "And it helped that my voice and that of their singer (Noddy Holder) were somewhat similar. But I still never expected our versions of their songs to become such hits."

IN BRIEF: Kudos to Slade.

ALL-TIME TOP-10 HAIR METAL SONGS

1. TALK DIRTY TO ME, POISON
2. LIVING ON A PRAYER, BON JOVI
3. POUR SOME SUGAR ON ME, DEF LEPPARD
4. HOME SWEET HOME, MOTLEY CRUE
5. WAIT, WHITE LION
6. ROUND AND ROUND, RATT
7. THE FINAL COUNTDOWN, EUROPE
8. JUST GOT LUCKY, DOKKEN
9. CUM ON FEEL THE NOIZE, QUIET RIOT
10. NEVER ENOUGH, L.A. GUNS


HEAVY METAL'S TOP 100 SONGS
IRON MAIDEN
HP
PHOTO: ANNAMARIA DISANTO

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10625 BLACK FLAG Bars Logo | 33161 B. L. SOCIETY BLS Logo/Brewtality | 42924 B. L. SOCIETY Built To Destroy | 45790 B. SABBATH Flying Demon Logo | 36445 B. SABBATH Sold Souls For Rock | 49087 B. THROUGH Hand Loading Gun | 36323 C. CORPSE Bloody Logo | 42524 C. OF BODOM Hate Crew Deathroll | 44484 C. OF BODOM Hatecrew Finland | 32699 CKY Red & Yellow Logo | 45527 CLASH Japanese Skull | 25312 C. OF FILTH Flaming Logo/Faces

46123 DAM. PLAN Group With Logo | 36087 DARK THRONE Transilvanian | 10667 D. KENNEDYS DK Logo | 45756 DEFTONES Silver Bullet Parody | 38923 DEFTONES Yellow Sunset Logo | 51329 D. DARRELL He Came To Rock | 25456 D. BORGIR Norway | 25104 DIO Holy Diver | 40941 DISTURBED Eye Logo | 48900 DOORS Logos With Faces | 41108 DOWN In Your Hedgerow | 49777 F. NO MORE Angel Dust | 44083 GODSMACK Horizon Line Sun

45742 GREEN DAY Heart Grenade Logo | 42120 G. N ROSES Roses & Pistols | 38758 HATEBREED A Call For Blood | 48216 HAUNTED Revolver Logo | 45501 HIM Razorblade | 50916 HIMSA Skull & Roses Logo | 45073 ICED EARTH The Glorious Burden | 32465 IN FLAMES Burning Match | 19523 IN FLAMES Jesterhead | 40965 IRON MAIDEN Aces High | 43087 IRON MAIDEN Fear Of The Dark | 45545 IRON MAIDEN Somewhere In Time | 49642 IT D. TODAY Clock In The Clouds

39827 JIMI HENDRIX Purple Wild Guitar | 44403 J. CASH Giving The Finger | 25484 J. PRIEST British Steel | 25487 J. PRIEST Vengeance | 46344 KILLERS Logo | 42947 K. ENGAGE Metal Logo/Coffins | 47365 K. ENGAGE End Of Heartache | 42477 KITTIE Kiss Of Infamy | 45765 KORN Throwing Signs | 48220 KORN White Paint Logo | 42004 LACUNA COIL Group Photo | 47080 L. OF GOD Angel From Ashes | 41772 L. OF GOD American Metal

46705 L. OF GOD Tank Cross Logo | 45490 LED ZEPPELIN Distressed 2nd Lp | 28646 LED ZEPPELIN Swan Song/1977 | 50894 LINKIN PARK Record Crate Stencil | 48906 L. SKYNYRD Confederate Skull | 40656 M. MANSON Mobscene Group | 45368 MASTODON Duel Rock Salute | 45365 MASTODON Megalodon Shark | 43197 MEGADETH Rust In Peace | 42112 MEGADETH So Far, So Good... | 22467 MESHUGGAH Chainsphere | 10767 METALLICA Kill Em All | 10558 METALLICA Ride The Lightning

45709 MINISTRY Houses Of The Mole | 17161 MISFITS Horror Business | 45851 MOTLEY CRUE Shout At The Devil | 45552 MOTORHEAD Inferno | 45735 MR. BUNGLE Clown Face | 51074 MUDVAYNE End Of All Things | 47378 MUDVAYNE F*cking Determined | 47379 MUDVAYNE Lost And Found | 40996 MURDERD. Siamese Hooker | 50585 MUSH. HEAD Soldier | 49743 M. ROMANCE Bleeding Roses | 37713 NIRVANA Silver Foil Logo | 27116 OPETH Logo/Group Photo

45861 OTEP X Wave Inside Me | 51266 OTEP Revolution | 45878 O. OSBOURNE Midnight Full Moon | 45820 O. OSBOURNE Vintage Logo | 38852 PANTERA Skull & Knives Logo | 25129 PANTERA Vulgar Display | 43910 PINK FLOYD Robotic Hands | 45857 PRIMUS Frizzle Fry | 50816 Q. OF STONE Forest To Paralyze | 50491 RAMMSTEIN Faces In Circle | 28500 RAMONES Presidential Seal | 24285 R. RHOADS Tribute Photo | 45703 R. H. C. P. Paint Peppers Logo

43245 ROB ZOMBIE Skeletor Organ Photo | 49062 RUSH Farewell To Kings | 48806 SEPULTURA Arise | 43116 SEX PISTOLS Sid Vicious Snarling | 48377 SHAD. FALL Fall Skull | 48376 SHAD. FALL The War Within | 46161 SKID ROW Classic Logo | 45514 SLAYER Iron Cross Skeleton | 43090 SLAYER Show No Mercy | 33239 SLIPKNOT Pentagram Logo | 44448 SLIPKNOT Zipper Mouth | 24984 S. PUMPKINS Classic Zero | 40857 SOILWORK Figure Number Five

13880 SUBLIME Joint & Skunk Logo | 48874 S. OF A DOWN Skeleton Bride | 48396 S. OF A DOWN Statue Of Liberty | 47913 TESTAMENT Souls Of Black | 45934 TOOL Smokebox Logo | 50737 TRIVIUM Lifeforce Logo | 50899 UNDEROATH Refuge And Strength | 44504 UNEARTH Oncoming Storm | 45935 USED Script Logo | 45963 VAN HALEN Eddie 5150 Guitar | 45167 V. REVOLVER Contraband Lp Girl | 49467 V. REVOLVER Girl Wings/Logo | 45017 W. ZOMBIE La Sexorcisto

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44662 **IN FLAMES** Speaker Logo
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45690 **KORN** Bakersfield Oval Logo
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42114 **MEGADETH** Blue Logo
40953 **METALLICA** Group Live Silhouette Logo
45712 **MINISTRY** Aviarthy Logo
43097 **MOTORHEAD** Chained Skull Red Arrows Logo
48141 **MY CHEMICAL ROMANCE** Revenge/Guns
45468 **O. OSBOURNE** Caricature In Straight Jacket
40648 **PANTERA** Flaming Screaming Skull
32189 **PINK FLOYD** Dark Side Of The Moon
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45773 **STATIC X** Dual Speed Logo
48163 **SUBLIME** Logo/Bear To Freedom Sun Logo
45801 **SYSTEM OF A DOWN** Logo/War Whore Girl
38420 **TOOL** Logo/Tool Wrench
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43194 **USED** Boxed Heart/Logo
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13385 **CANNIBAL CORPSE** Butchered At Birth
33610 **CRADLE OF FILTH** Vestal Masturbation
50198 **DIMMU BORGIR** Death Cult Campaign
24654 **DIO** Last In Line
45660 **HATEBREED** Graveyard Only Certainty
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25978 **MARILYN MANSON** Hollywood Baud Photo
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68. LINKIN PARK, *CRAWLING*

Few reading this need to be reminded that Linkin Park helped re-invent the rock and roll wheel in the late '90s with their inventive, and incredibly effective hybridization of metal and hip-hop philosophies. With heavy guitars, powerhouse rhythms, and shared rap and rock vocals, this West Coast unit scored some of the biggest hits of that era by appealing to both metal and non-metal fans. Perhaps the crowning achievement of their brief career remains *Crawling*, a tune on which Chester Bennington's impassioned voice roars as the perfect counter-point to Mike Shinoda's street-wise rap.

"We are the sum of our influences," Shinoda said. "Chester has always had that big arena rock kind of voice, and my background is more in hip-hop. When we bring those two together a certain kind of magic happens."

IN BRIEF: Crawling... then standing... and now running.



PHOTO: ANNAMARIA DISANTO

67. TWISTED SISTER, *I WANNA ROCK*

To many people heavy metal is a deadly *serious* form— a style where pain-faced blues belters sing of lost love, or where grimacing leather lunged crooners reveal their battles with Satan. But there is also another side of the metal spectrum— one where a touch of tongue-in-cheek levity can occasionally be found to lighten up the proceedings. While they always took themselves *very* seriously, it wasn't above Long Island, NY's favorite band, Twisted Sister, to also have a little fun— sometimes at their own expense. Such was the case with *I Wanna Rock*, a basic call-to-arms for the metal masses which will always lead followers to ask, "What do you want to do with your life?"

"The song was serious, but our image wasn't," said vocalist Dee Snider. "So we made the best of it."

IN BRIEF: Dee wants to rock. So do we.

66. DISTURBED, *TEN THOUSAND FISTS*

Here's probably the most recent selection to be honored by its inclusion on our Top 100 list. Drawn from Disturbed's most recent album of-the-same-name, *Ten Thousand Fists*, is a classic arena rock anthem— but with a decidedly modern sensibility. We've always had a particular soft spot for Disturbed's hard rocking style because they're one of the few successful metal bands of the 21st Century that isn't scared to tip their collective caps in the direction of those bands that helped blaze this Chicago-based unit's path to the top.

"*Ten Thousand Fists* is one of those songs that combines elements of what we do best," said vocalist David Draiman. "And it features a guitar solo by Dan (Donegan) that is something special."

IN BRIEF: Let's see... 10,000 divided by two, multiplied by the X-factor.



65. MONTROSE, *BAD MOTOR SCOOTER*

Long before he was the apple of Eddie Van Halen's eye, and years before he became a solo metal star, Sammy Hagar's first claim to fame was as the vocalist along-side guitarist extraordinare Ronnie Montrose. Especially on that band's self-titled debut album Montrose created a string of hits that laid the heavy foundation for the hard rocking onslaught that would soon be shaking America from coast to coast. On occasion, Hagar will still pull out his lap-steel guitar for this one... a real rock and roll treat.

"That song was probably the first time a lot of people ever even heard of me," Hagar said. "It ain't a bad way to get some initial recognition, is it?

IN BRIEF: Great '70s metal.

ALL-TIME TOP-10 SHOCK ROCK SONGS

1. I'M EIGHTEEN, ALICE COOPER
2. WAIT AND BLEED, SLIPKNOT
3. GOD OF THUNDER, KISS
4. MORE HUMAN THAN HUMAN, WHITE ZOMBIE
5. DIG, MUDVAYNE
6. MR. CROWLEY, OZZY OSBOURNE
7. LOOKS THAT KILL, MOTLEY CRUE
8. F*** LIKE A BEAST, W.A.S.P.
9. I WANNA ROCK, TWISTED SISTER
10. PENGUIN ATTACK, GWAR



PHOTO: ANNAMARIA DISANTO

64. NINE INCH NAILS, *ANIMAL*

Woah Trent, hold on there big fella. You want to *what* them like a *what*? We don't expect that to get played on the radio, you know there's this thing called the Federal Communications Commission and they're high on broadcasting things [illegible]. Remember what they did when Andrew Dice Clay tittie popped out on national TV? Well, no one ever managed to get around those restrictions it was Trent Reznor who [illegible] aged to get Nine Inch Nails' controversial *Animal* on to every possible format from [illegible] rather overt sexual references and darkly disturbing message.

"I want my music to make people uncomfortable," Reznor said. "But sometimes I like to see how people react to something unexpected. The responses have been [illegible]."

IN BRIEF: [illegible]



PHOTO: ANNAMARIA DISANTO

63. BRITNY FOX, *GIRLSCHOOL*

There was a time in the mid-'80s when seemingly any band featuring luxuriant follicular growth and enough amplified energy to power their guitars could land a major label deal. But amid this maelstrom of a metal musical morass were a few hidden chestnuts that made their brief and generally forgettable marks upon the contemporary music kingdom. Britny Fox was such a band, and *Girlschool* was such a song. From it's strutting-and-strolling guitar riff to the razors-and-sandpaper vocals of "Dizzy" Dean Davidson, this one has withstood the test of time... more or less.

"If that's one of the songs we're remembered for it's fine with me," Davidson said. "At least we're remembered for something good."

In Brief: Throw-away fun.



62. MOUNTAIN, *MISSISSIPPI QUEEN*

Perhaps it took Ozzy Osbourne's recent cover version of Mountain's *Mississippi Queen* to refocus the entire contemporary music world on this classic slice of late-'60s hard rock history. Fact is, even with a "special guest' guitar solo from Leslie West himself, the Ozz' version positively paled in comparison to the high-voltage original. Let's never forget that this song—with its rollicking rhythm and high-powered sound-helped established the American hard rock ethic back at a time when the form was totally dominated by European acts. And on top of everything else, we'll *always* love that cow bell intro!

"I can't even count the number of times I've played that song over the years," West said. "But the response it gets from the crowd is absolutely incredible. Sometimes I've just got to remind myself that each night there may be one person in the audience that's never heard *Mississippi Queen* before."

IN BRIEF: Great '70s metal with a guitar solo for the ages.

61. SCORPIONS, *BLACKOUT*

At times it seems as if the Scorpions have become a caricature of what a great heavy metal band is supposed to be. Their strange taste in clothing, their slightly-off-kilter Continental accents and their too-sexy-for-our-shirts persona have both helped create their legacy and turned them into a Spinal Tappish cliche. Too often overshadowed by the imposing success of a single song (*Rock You Like a Hurricane*), it becomes almost too easy to overlook— or even dismiss— the epic load of memorable metal tracks that these German greats have created.

Certainly near the top of that list is *Blackout*, a song that hits you straight between the eyes from start to finish.

"Having grown up in Germany after World War II, the term 'blackout' had a special significance for us," said vocalist Klaus Meine. "We brought many of our feelings into that song."

IN BRIEF: The Teutonic Terrors playing tough.



ALL-TIME TOP-10 POWER BALLADS

1. HOME SWEET HOME, MOTLEY CRUE
2. EVERY ROSE HAS ITS THORN, POISON
3. BETH, KISS
4. I DON'T WANT TO MISS A THING, AEROSMITH
5. IS THIS LOVE, WHITESNAKE
6. I SAW RED, WARRANT
7. NEVER LET YOU GO, STEELHEART
8. I REMEMBER YOU, SKID ROW
9. NOVEMBER RAIN, GUNS N' ROSES
10. WINDS OF CHANGE, SCORPIONS



PHOTO: ANNAMARIA DISANTO

60. GOLDEN EARRING, *RADAR LOVE*

It's a truly rare occurrence when a hard rock song crosses over to enter into the mainstream public psyche. But that has been the lucky fate for Golden Earring's *Radar Love* time and time again throughout its three decade lifespan. Famous for its inclusion in everything from car commercials to movie soundtracks, the tune has become one of the best-known and best-loved hard rock songs of all-time. And while the European band that crated it has long since faded into the yellowed pages of rock history, there's no way of avoiding the lingering impact that this song has on our lives. You're liable to hear it pop up unexpectedly at *any* given moment!

"I remember that being one of the first songs to really make an impression on me when I was a kid," said a New York radio dj. "Maybe it was the beat, maybe it was that screamed chorus, but it got under your skin and it stayed there."

IN BRIEF: A true classic.

59. ANTHRAX, *CAUGHT IN A MOSH*

Throughout their long and often distinguished career, Anthrax has too often been forced to play a subservient role to better, louder, more outrageous members of the metal community. But the basic fact remains— these Noo Yawk boys could "mosh" with the best of 'em when all the elements aligned in just the right manner. That was certainly the case with their epic *Caught In A Mosh*, a song which in temperament and energy seemed to encapsulate the pulsating, swirling, whirling feel one gets when captured in the midst of some out-of-control mosh pit action.

"We saw the mosh pit phenomenon becoming more and more common at our shows," said guitarist Scott Ian. "Eventually it was happening every night. We wanted to try and convey the feeling of being caught up in one of those."

ON BRIEF: Too often overlooked.

58. RAGE AGAINST THE MACHINE, *KILLING IN THE NAME*

Rock has always been a medium through which those who choose to do so can voice their dissent on topics ranging from political intrigue to societal ills to life in general. While rock's political opposition had run somewhat awry in the '90s (at least in a musical sense), it took the decidedly left wing tactics of Range Against the Machine to prove that contemporary music still had a powerful voice— and it wasn't afraid to use it. On *Killing In The Name*, as well as on a number of their best-known songs, RATM showed that they were willing to tackle a variety of pressing social issues, and hit them square-on with the pointed barbs of their heavily metallic attack.

"We didn't recognize any sacred cows," said guitarist Tom Morello. "Everything and every one was open to scrutiny."

IN BRIEF: Powerful stuff.



ALL-TIME TOP-10 GRUNGE SONGS

1. SMELLS LIKE TEEN SPIRIT, NIRVANA
2. MAN IN THE BOX, ALICE IN CHAINS
3. HUNGRY, TEMPLE OF THE DOG
4. ALIVE, PEARL JAM
5. SEX TYPE THING, STP
6. STARDOG CHAMPION, MOTHER LOVE BONE
7. THE ROOSTER, ALICE IN CHAINS
8. JEREMY, PEARL JAM
9. LITHIUM, NIRVANA
10. NEARLY LOST YOU, SCREAMING TREES

57. QUEEN, *NOW I'M HERE*

Queen's reputation has grown prodigiously in the 15 years following the death of vocalist Freddie Mercury. During their time in the spotlight from the mid-'70s to the late-'80s, they were generally regarded as a fascinating, totally unique attraction that occasionally relied far too much on style over substance. But when they DID hit upon a song that worked, it was pure rock and roll magic. Such was the case with *Now I'm Here*, a song that blended Brian May's metallic guitar riffs with Mercury's on-Broadway panache. For whatever reason, it worked in every conceivable manner, creating a classic tune in the process.

"That was a song that really came together in the studio," May recalled. "We had been working on some ideas, but with the help of our producer, the basic elements of that one were transformed into something special."

IN BRIEF: Now I'm here... now I'm there.



HEAVY METAL'S TOP 100 SONGS

ANTHRAX HP

PHOTO: ANNAMARIA DISANTO

56. RAINBOW, *MAN ON THE SILVER MOUNTAIN*

When guitar legend Ritchie Blackmore first left Deep Purple way back in 1975, many within the hard rock world wondered if the Man In Black could possibly match his once-and-future band's commercial and musical elan. He quickly proved that he could with Rainbow's first single, *Man On The Silver Mountain*, which, in all honesty, did a hell of a lot more towards establishing the rock rep of a then-unknown singer named Ronnie James Dio than it did for Blackmore himself. Though it now sounds somewhat dated and plodding, the song retains many of the quasi-classical elements that earmarked Blackmore's long career.

"That song put Rainbow on the map," Dio said. "I still perform it at my shows today, and the response is always amazing."

IN BRIEF: Blackmore is God.

55. VAN HALEN, *UNCHAINED*

There's just no way of containing an ear-to-ear grin whenever you hear the unforgettable guitar riff that serves as the into tor Van Halen's *Unchained*. It's a sound that just bubbles with good-natured fun and high-energy hijinks. And, better yet, the rest of the song lives up to that riff's promise... including Diamond Dave's legendary "one break... comin' up!" lyric. As a sharp contrast to the legion of doom-saying, dragon-slaying metal acts that then filled the rock kingdom, Van Halen in their late-'70s prime stood as the ultimate breath of fresh air, a band that was on the constant look-out for a good time... and frequently found one!

"That is always a fun song to play," Eddie Van Halen said. "Some songs just kind of spin off a certain kind of energy, and that one really does."

IN BRIEF: Gotta make you smile.



PHOTO: ANNAMARIA DISANTO

54. GODSMACK, *KEEP AWAY*

Rock stars are an unusual lot. Many of them are highly successful, incredibly famous, and amazingly talented. Yet for all of the gifts bestowed upon them, many of rock's most luminous lights are also very angry young men. And sometimes, for whatever reason, the more famous and successful they become, the angrier they get. Go figure! Godsmack's Sully Erna is a prime example of this phenomenon; a nice enough guy in every day life, who turns into a frothing ball of pure adrenal rage whenever he is in the presence of a live microphone. Thankfully Erna has been able to channel many of his emotional outbusts into chart-topping songs, such as the explosive *Keep Away*.

"I'm very glad to have the outlet of music," Erna said. "I used to box to control some of my anger, but music is much better for that."

IN BRIEF: Angry young men.

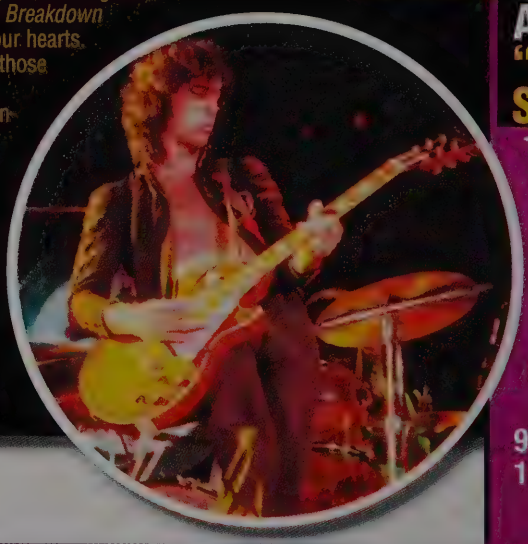


53. LED ZEPPELIN, *COMMUNICATION BREAKDOWN*

It is incredibly difficult to choose among Led Zeppelin songs when it comes to their inclusion (or, conversely, their exclusion) from a Top 100 list such as this one. Let's face it, you could pretty much make a list of Top 100 Zep tunes and be done with it! But for whatever reason, among their early, more straight-forward wall-shakers, *Communication Breakdown* has always held a special place in our hearts. That machine gun-like guitar intro, those incredible high-pitched vocal wails, even the ever-so-dynamic instrumental break all add up to make this song a "must" on our list.

"On the early albums, occasionally we would draw upon bits of other songs for inspiration," said bassist John Paul Jones. "*Communication Breakdown* however, was one of our own bits of pure rock and roll revelation."

IN BRIEF: Whoooo!



ALL-TIME TOP-10 "NEW METAL" SONGS

1. FREAK ON A LEASH, KORN
2. CRAWLING, LINKIN PARK
3. STUPIFY, DISTURBED
4. HATE, SEVENDUST
5. BODIES, DROWING POOL
6. YOUR DISEASE, SALIVA
7. BOTHER, STONE SOUR
8. CONTROL, PUDDLE OF MUDD
9. OUTSIDE, STAIND
10. EVERYTHING ZEN, BUSH

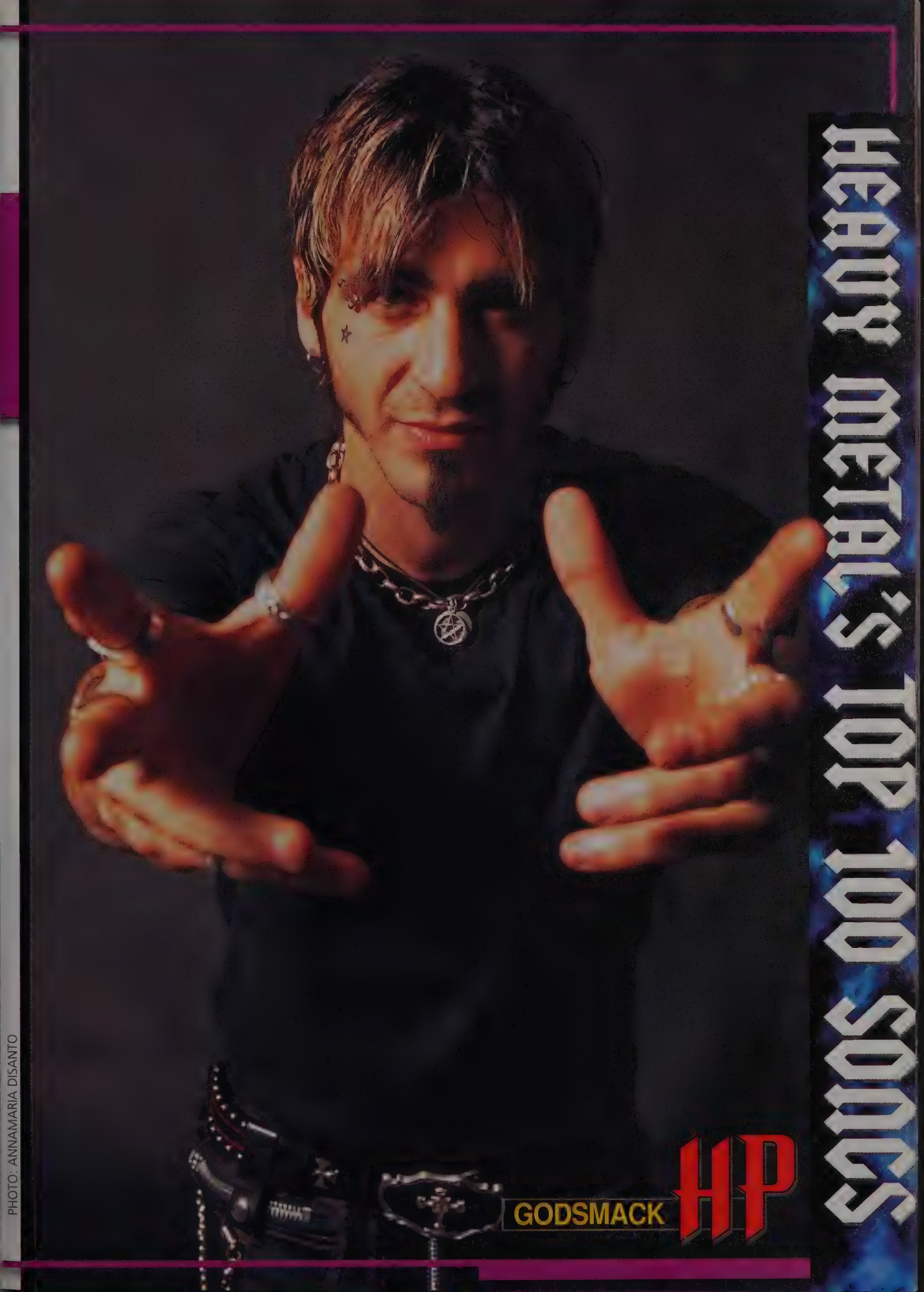


PHOTO: ANNAMARIA DISANTO



52. BON JOVI, *YOU GIVE LOVE A BAD NAME*

While it now may seem nothing short of outrageous to include the likes of Bon Jovi in any list involving the term heavy metal, those questioning our decision must recall that in the mid-'80s, Bon Jovi were the most successful and newsworthy hard rock performers in the known universe. Their albums sold in the tens-of-millions, spurred on by anthemic odes like *You Give Love A Bad Name*, while frontman Jon Bon Jovi's smiling visage adorned countless bedroom walls— of girls and guys alike. This band's sanitized, desatanized style seemed safe for the masses, a fact that made this band the biggest thing since sliced bread.... white bread, of course.

"We actually had a bit of an argument with our record label about when to release *You Give Love A Bad Name* as a single," Jon Bon Jovi said. "But I guess things worked out pretty well."

IN BRIEF: You gotta love that "guitar-tube" intro.

51. TED NUGENT, *CAT SCRATCH FEVER*

For nearly 30 glorious years Ted Nugent has ridden the coat tails of *Cat Scratch Fever*— and the ribald lifsetsyle it conveys— to the very apex of rock and roll notoriety. That instantly recognizable riff (perhaps one of the most famous in hard rock history) and that join-in-on-the-fun chorus have made this a fan fave around the globe, in the process cementing the Motor City Madman's place among the truly unique performers ever to step atop a contemporary music stage. And best yet... even in his mid-'50s, the Huge Nuge can still crank this one out like it was the summer of '76 all over again.

"If you can't relate to that song, you really don't belong at one of my shows," Nugent said. "*Cat Scratch Fever* has nothing to do with hair balls... but then again, maybe it does."

IN BRIEF: The king of the rock and roll jungle.

50. KORN, *FREAK ON A LEASH*

It takes a variety of elements for a band to come along and effectively change the face of the rock and roll form. The Beatles did it in the '60s. Motley Crue did it in the '80s. Nirvana did it in the early '90s. But in the mid-'90s, at a time when many experts say that hard rock was at an historical low ebb in terms of both its popularity and its artistic insight, along came Korn, who through their down-tuned guitars and slice-of-life lyrics provided form and substance to what soon became known as the "New Metal" movement. Perhaps never was this unit's special blend of rock and roll reactants put on better display than on *Freak On A Leash*, one of the stand-out tracks of their dozen-year career.

"That song was one of the ones that came together rather easily for us," said vocalist Jonathan Davis. "Sometimes they're easy... sometimes they're not."

IN BRIEF: "Freaks" with seven-string guitars.

49. GUNS 'N ROSES, *PARADISE CITY*

For all the hell they raised during their all-too-brief time in the center of the rock and roll spotlight, Guns 'N Roses deserved every second of their glory. Few bands have ever hit the music scene harder, faster and with more conviction than this LA-based band of street urchins who seemed determined to cram 20 years of living into each 24 hour period. But while they may have been at their best when cranking it up to "10", there's no doubt that when Axl and the guys decided to lay back a little bit, they created some of their most memorable works, especially on *Paradise City*, one of the most heavily played rock radio anthems of all-time.

"That was something we had been playing on stage a lot even before we were signed," Slash recalled. "It evolved once we got into the studio, but it was always at the heart of our live show."

IN BRIEF: Take us back.

ALL-TIME TOP-10 AMERICAN METALSONGS

1. SEEK AND DESTROY, METALLICA
2. DETROIT ROCK CITY, KISS
3. WALK THIS WAY, AEROSMITH
4. DR. FEELGOOD, MOTLEY CRUE
5. WELCOME TO THE JUNGLE, GUNS 'N ROSES
6. SMELLS LIKE TEEN SPIRIT, NIRVANA
7. THE ROOSTER, ALICE IN CHAINS
8. CEMETARY GATES, PANTERA
9. PURPLE HAZE, JIMI HENDRIX
10. YOUTH GONE WILD, SKID ROW



HEAVY METAL'S TOP 100 SOCS

KORN HP

PHOTO: ANNAMARIA DISANTO

48. FAITH NO MORE, *EPIC*

MTV has been at the center of a number of controversies during their 25 year run as taste makers and band breakers. The first major debate centered around the vid network's apparent reluctance to initially air clips from ethnic acts— believing they weren't "rock" enough. My, how times have changed! Another controversy stemmed from the music industry's belief that in the late-'80s MTV had a stance against "alternative" or "cutting edge" bands— preferring to stay within the relatively "safe" guidelines of mainstream rock. Faith No More's incredible success with *Epic* helped totally dispel this latter notion, with the clip still ranking among the strangest ever to appear on TV.

"People still ask us about the fish that appears at the end of the video," said guitarist Jim Martin. "Everyone sees some deep religious significance to it. Hey dude, it's just a fish."

IN BRIEF: MTV fave.

47. SEVENDUST, *BLACK*

Great things have always been expected from Sevendust— especially after early tracks like *Black* convinced anyone with ears that this multi-dimensional, multi-racial band from Atlanta just may hold the future of the hard rock form in the palm of their hands. For whatever reason, over the years things haven't always worked out exactly as planned for Lajon Witherspoon and his troops. But on this powerful, heart-felt ode, they gave a taste of the power and vitality that was inherent in their dual-guitar attack.

"We've always prided ourselves in being just a little it different," Lajon said. "When a Sevendust song comes on the radio, we'd like to think that you instantly recognize it for what it is."

IN BRIEF: Great track from a too-often overlooked band.



46. PEARL JAM, *ALIVE*

At first, Pearl Jam was looked upon with what might best be termed an askance view by members of the metal world. After all, when this band emerged full-blown on the rock scene in the early-'90s with their multi-platinum selling debut disc, **Ten**, the hair metal movement was still believed to be alive and well. Eddie Vedder and his emotions-on-their-plaid-sleeve boys clearly served as the antithesis of that style-over-substance approach to the rock and roll craft. It took years (as well as the virtual disappearance of "true" metal practitioners) for hard rock fans to begin comfortably embracing these Seattle grunge gods, and they did so thanks in part to hard-hitting, yet heart-felt tunes like *Alive*.

"One of the great things for us was the diversity of our crowds," said guitarist Stone Gossard. "Early on, you could find everyone from college students to headbangers there enjoying themselves."

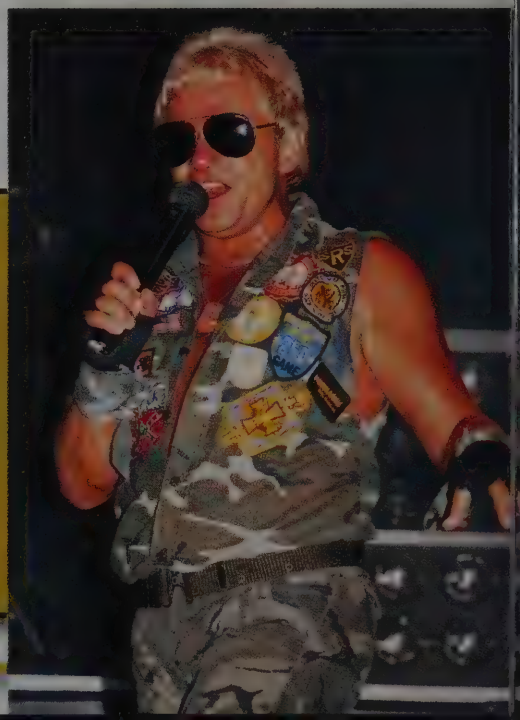
IN BRIEF: Grunge goodie.

45. ACCEPT, *BALLS TO THE WALL*

If there was one song that seemed to encapsulate the attitude, the aggression and, yes, the inherent stupidity of the mid-'80s metal movement, that song may well have been Accept's *Balls to the Wall*. With bulldog-like Udo Dirkschneider out front of this German unit's dual-guitar attack, the heavy riffs and slightly uncomfortable lyrical message brought forth in this one cast the Continental metal scene in the midst of that decade's prime musical movement. By the way, the video for this one remains an all-time classic!

"The title of the song obviously had a double meaning," said guitarist Wolf Hoffman. "But the message was very clear— no matter how you chose to interpret it."

IN BRIEF: Sounds painful.



ALL-TIME TOP-10 MOST INNOVATIVE METAL SONGS

1. BOHEMIAN RHAPSODY, QUEEN
2. KASHMIR, LED ZEPPELIN
3. ERUPTION, VAN HALEN
4. FADE TO BLACK, METALLICA
5. BULLS ON PARADE, RAGE AGAINST THE MACHINE
6. WAR PIGS, BLACK SABBATH
7. VOODOO CHILE, JIMI HENDRIX
8. FREAK ON A LEASH, KORN
9. IN THE END, LINKIN PARK
10. OPERATION:MINDCRIME, QUEENSRYCHE

PHOTO: ANNAMARIA DISANTO


HEAVY METAL'S TOP 100 SOCS
SEVENDUST
HP
PHOTO: ANNAMARIA DISANTO


ROB
ZOMBIE


METAL
ON
TOUR
Summer
2006

METAL ON TOUR Summer 2006

THE SUMMER ROCKS WITH UNHOLY ALLIANCE, OZZFEST & FAMILY VALUES

The summer of 2006 is shaping up to be one of the most unique and exciting times in recent heavy metal history. No less than THREE major hard rock tour packages will criss-cross the face of the North American continent over the next few months, beginning in mid June with the inaugural run of Slayer's *The Unholy Alliance* road run, which in addition to "The Most Metal Band In The Universe" will feature the likes of Lamb of God and Mastodon. Less than a month later the 11th incarnation of the venerable *Ozzfest* roars into action, featuring a star-studded roster including System of a Down, Disturbed, Avenged Sevenfold and (on 10 select dates) the Ozz-man himself. Then, at the end of July, for the first time in five years, Korn will once again unveil their *Family Values* tour, which along with the Kornsters, will present the Deftones, Stone Sour and many more stars designed to satisfy the fans' listening pleasure.

"This is a totally unexpected phenomenon."

Considering the fact that just a few years ago, there were those within the rock and roll world who had begun to believe metal had




OZZFEST 2006
OZZY OSBOURNE
HP

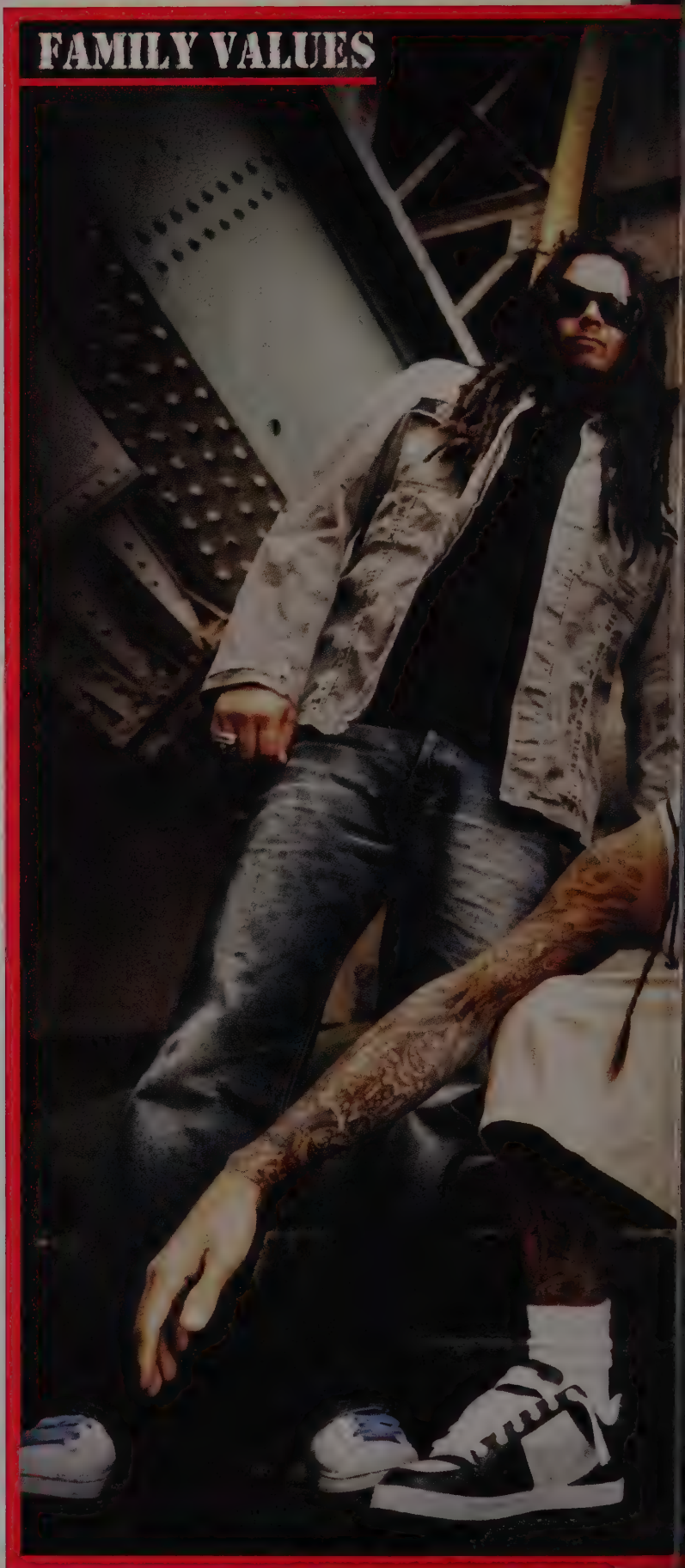
reached a low ebb in terms of both its artistic elan and its on-the-road drawing power, the emergence of all this amp-busting activity (with a *fourth* major summer tour, *Sounds From the Underground*— featuring the likes of Trivium and As I Lay Dying— being thrown into the mix for good measure) is nothing short of amazing. It loudly and proudly proves that despite what any naysayers may think, the heavy metal form remains as strong as ever, with a new generation of bands joining forces with more proven hard rock warriors to carry the form to new commercial and artistic heights.

"This is a totally unexpected phenomenon," said an East Coast concert promoter. "I would never have imagined that you could have this much heavy metal talent on the road all at once, and have fans' interest remain focused. Of course, it helps that for the most part ticket prices have been held to reasonable levels— with *Family Values* going so far as to offer some tickets for $9.99. But

"We never had the intention of trying to out-do Ozzfest or make it disappear."

these bands are showing that they're willing to do whatever it takes to keep heavy music healthy... and their fans happy."

The first of these power-packed road excursions to hit the road will be *The Unholy Alliance*, which kicks off the summer festivities on June 16. Playing exclusively indoor arenas (in contrast to both *Ozzfest* and *Family Values* which will appear in outdoor venues) Slayer hope to turn their premier American *UA* outing into an annual metal happening. That should occur with relative ease considering the strong ticket sales the tour has already generated across the nation. Some fans have noted that the powerful metallic lineup presented on *Unholy Alliance* flies directly in the face of the more alternative-metal fare featured at this year's *Ozzfest*. But rather than coming right out and stating that they're planning on tackling the legendary *Ozzfest* head-on, Slayer insist that *UA* is designed to provide a musical choice for the metal masses.




KORN
HP



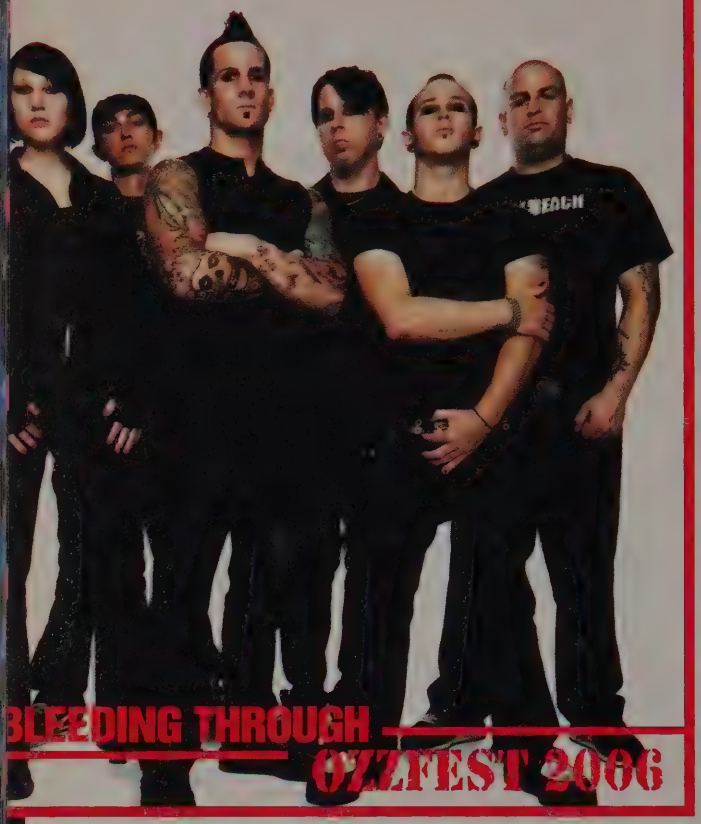
"We never had the intention of trying to out-do *Ozzfest* or make it disappear," said Slayer's Kerry King. "It's much more about giving the fans an option. I think we are a little more 'extreme', and that's what we want— to feature the best pure metal bands in the world. We'd like to try and make *The Unholy Alliance* something that happens every year, but we'll have to see how it goes. We've done *The Unholy Alliance* before— in Europe back in 2004— and it was incredible. We think it will be just as successful, and just as much fun, in 2006."

"This tour will be just what every heavy metal fan wants. It's out goal to give them their money's worth... and more!"

Perhaps the most note-worthy element surrounding the inaugural *Unholy Alliance Tour* will be the chance for fans to sample material featured on Slayer's still-untitled new album, their first studio offering since 2001's **God Hates Us All**. The band still isn't sure exactly how many of the new tracks they will present in their 90 minute live set (or even if the album will be released prior to the start of the tour, though a 6/6/06 release date seems quite locgical.) Yet they feel confident that after a day of listening to the headbanging




UNHOLY ALLIANCE
SLAYER
HP



BLEEDING THROUGH

OZZFEST 2006

"It's something real that our audience understands—and demands—and their undying support for this music is the reason for Ozzfest's continued success Ozzfest has thrived because of repeat business."

exploits of upstart bands like Lamb of God and Mastodon, Slayer's typically fast-and-furious new tunes will satisfy the carnal cravings of their ever-loyal following like nothing else possibly can.

"This album will blow everyone away," said Slayer bassist Tom Araya. "And this tour will be just what every heavy metal fan wants. It's our goal to give them their money's worth... and more!"

Just two weeks after *The Unholy Alliance* kicks off the metal touring season in fine fashion, *Ozzfest* will commence its summer-long run. Once again in 2006, *Ozzfest* will champion the heavy metal cause by presenting a vast array of hard rocking talent in a mega-watt, 20 city, summer long extravaganza that will rock the nation from stem-to-stern. More than a decade after it first came to life in the ever-active imaginations of Sharon and Ozzy Osbourne, there's no question that *Ozzfest* has now cemented its place in heavy metal history. While Ozzy and Sharon may have never initially envisioned their musical brainchild living to reach the ripe old age of eleven, there's no question that as it rolls on to new heights,



UNHOLY ALLIANCE


MASTODON
HP

Ozzfest has now revealed itself to be a true rock and roll treasure.

"As we head into our eleventh year, *Ozzfest* remains committed to its original vision of sharing this vibrant music and lifestyle that was and is still overlooked by the mainstream media," Sharon Osbourne said. "It's something real that our audience understands—and demands—and their undying support for this music is the reason for *Ozzfest's* continued success *Ozzfest* has thrived because of repeat business. Fans of this music know firsthand that *Ozzfest* offers them a full day of music. We give them a chance to see the best of the new bands on the Second Stage and the legends of the genre on the main stage. It's the only place to see all of these bands on one show! The day *Ozzfest* come to town is the best day of summer for hardcore fans of hard rock and heavy metal music."

"Being invited to perform at Ozzfest is one of the highlights of our lives."

While the likes of SOAD and Disturbed are guaranteed to garner their fair share of media and fan attention (as will the appearance of Italian metal sensations, Lacuna Coil, featuring the beautiful Cristina Scabbia), there is no question that the BIG NEWS surrounding this year's Fest is the role that Ozzy himself will play in headlining ten select shows. Not only does this mark the first time in three years that the inimitable Ozz will be performing as a solo performer (most of you will recall that the last two summers he headlined *Ozzfest* as the vocalist in Black Sabbath), but also the first time in four years that he will be performing new material— songs drawn from his still-in-the-process-of-being-recorded album.

"I'm very excited about this year's *Ozzfest*," Ozzy said. "But it is going to be a little different for me because after 10 years I feel it's time to let someone else share the headlining spotlight. We want to shake it up a bit this year. I've closed virtually every *Ozzfest* performance for a decade now and I





OZZFEST 2006

SYSTEM OF A DOWN

feel I can finally let other artists headline our festival and that's my intention for the future."

Despite the attention grabbing exploits of Ozzy, System of a Down and Disturbed, perhaps it's what transpires on the Second Stage in the hours *before* these chart-topping units appear on the tour's main stage that has truly become one of *Ozzfest's* greatest claim to fame. With a variety of on-the-rise hard rock acts like Atreyu, Bleeding Through, Strapping Young Lad and Unearth giving their all throughout the afternoon and early evening in their quest to become the Fest's break-out sensations, a friendly atmosphere of musical competition spurs each and every band to deliver a knock-out metallic punch.

"Being invited to perform at Ozzfest is one of the highlights of our lives," said Atyreuy vocalist Alex Varkatzas. "And it's double cool to be on the Second Stage. To our way of thinking, that's where the action is *really* happening."

And if all the ear-blasting, wall-shaking exploits of *The Unholy Alliance* and *Ozzfest* weren't enough to satisfy any fan's metal-loving soul, at the end of July along comes the returning *Family Values* tour, headlined by that road outing's creative force, Korn. As many of you may recall, Jonathan Davis and his men first introduced the *Family Values* tour concept way back in 1998, and since then the tour has enjoyed an on-again, off-again status— mostly dependant on Korn's ability to focus their collective attentions on the road trek's unique needs. But in 2006, with the group supporting their new disc, **See You On the Other Side**, and bands like the Deftones, Stone Sour and Flyleaf anxious to jump aboard, *Family Values* looks ready and able to hold its own against *any* other major tour package,

"When *Family Values* first started it felt like the music was very fresh and exciting," Davis said. "We want to recreate that same feeling for our fans and offer them a full day of fun— along with some great music."

This year will also mark the first time that *Family Values* will take advantage of its outdoor locale and present a variety of side stage acts… much like *Ozzfest.* Davis is determined that true to the tour's long-standing tradition (where rap acts and hip-hop stars have frequently shared the stage with hard rock's elite) a wide variety of musical performers will be featured on the bill, *not* just metal bands. He insists, however, that the heavy music "vibe" presented by the *FV* headliners will be further reflected on the side stage. But perhaps even more noteworthy about this year's *Family Values Tour* is Korn's decision to offer tickets to the event for just $9.99— a price seemingly guaranteed to allow fans deterred from attending other summer tour events due to their costs to enjoy the day-long *FV* festivities.

"Let's face it, ticket prices suck," Davis said. "Kids shouldn't be shut out of concerts. That's not fair to anyone. We wanted to see if we could do something about it, and this *Family Values* tour gives us a chance to give something back."





STONE SOUR HP

TOUR DATES

OZZFEST TOUR DATES:

Sat	7/01	San Francisco, CA
Sun	7/02	Sacramento, CA
Sat	7/08	Los Angeles, CA
Fri	7/14	Kansas City, MO
Sat	7/15	St. Louis, MO
Sun	7/16	Chicago, IL
Wed	7/19	Detroit, MI
Fri	7/21	Columbus, OH
Sat	7/22	East Troy, WI



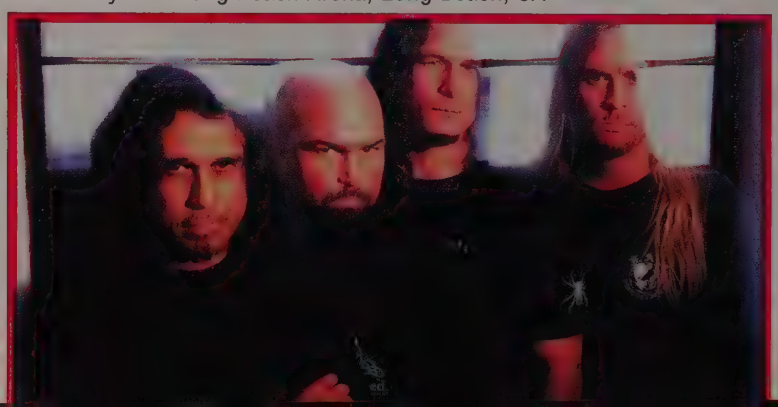
Sun	7/23	Indianapolis, IN
Wed	7/26	Scranton, PA
Thu	7/27	Buffalo, NY
Sat	7/29	New York, NY
Sun	7/30	Hartford, CT
Tue	8/01	Boston, MA
Fri	8/04	Camden, NJ
Sat	8/05	Washington, DC
Sun	8/06	Virginia Beach, VA
Wed	8/09	Raleigh, NC
Sun	8/13	West Palm Beach, FL

THE FAMILY VALUES TOUR

will hit the following cities (dates and venues TBA): Albuquerque, NM; Alpine Valley, WI; Atlanta, GA; Boston, MA; Camden, NJ; Cleveland, OH; Columbus, OH; Dallas, TX; Darien, CT; Denver, CO; Detroit, MI; Hartford, CT; Holmdel, NJ; Houston, TX; Indianapolis, IN; Kansas City, MO; Nashville, TN; Phoenix, AZ; Pittsburgh, PA; Raleigh, NC; Sacramento, CA; San Antonio, TX; San Bernardino, CA; Saratoga, NY; St. Louis, MO; Toronto, ONT; Virginia Beach, VA; Wantagh, NY; Washington, DC; West Palm Beach, FL.

UNHOLY ALLIANCE TOUR DATES:

June 6 - Sports Arena, San Diego, CA
June 7 - The Orleans, Las Vegas, NV
June 12 - Pop's Outside, St. Louis, MO
June 13 - Aragon Ballroom, Chicago, IL
June 15 - Tweeter Center, Camden, NJ
June 16 - Continental Airlines Arena, E. Rutherford, NJ
June 17 - Tsongas Arena, Lowell, MA
June 23 - Freeman Coliseum, San Antonio, TX
June 25 - Reliant Arena, Houston, TX
June 29 - Tower City Amphitheatre, Cleveland, OH
July 6 - Cobo Arena, Detroit, MI
July 7 - Eagles Auditorium, Milwaukee, WI
July 14 - Qwest Field Event Center, Seattle, WA
July 16 - Salem Armory, Salem, OR
July 19 - HP Pavilion, San Jose, CA
July 21 - Mesa Amphitheatre, Mesa, AZ
July 22 - Long Beach Arena, Long Beach, CA





FAMILY VALUES

DEFTONES HP


HP
DISTURBED
OZZFEST 2006

HP
PHOTO: ANNAMARIA DISANTO

HEAVY METAL'S TOP 100 SONGS



PHOTO: ANNAMARIA DISANTO

ALL-TIME TOP-10 BRITISH METAL SONGS

1. STAIRWAY TO HEAVEN, LED ZEPPELIN
2. IRON MAN, BLACK SABBATH
3. RUN TO THE HILLS, IRON MAIDEN
4. SMOKE ON THE WATER, DEEP PURPLE
5. ALL RIGHT NOW, FREE
6. BOHEMIAN RHAPSODY, QUEEN
7. WHOLE LOTTA LOVE, LED ZEPPELIN
8. ROCK OF AGES, DEF LEPPARD
9. WAR PIGS, BLACK SABBATH
10. STILL OF THE NIGHT, WHITESNAKE

44. MONSTER MAGNET, *POWER TRIPPING*

Monster Magnet was one of the bands the somehow managed to slip continually under the radar of most in-the-know 1990s hard rock fans. Haling from the "wilds" of New Jersey, this unit had a street-tough sensibility that somehow merged with their decidedly spacey, trippy musical stance. The results were often amusing and almost always entertaining. And while it's hard to single out one stand-out tracks from MM's series of fine albums, we've chosen *Power Tripping* basically because it neatly summed up much of the hard rockin' approach that main man Dave Wyndorf held so near and dear.

"I've been asked by hundreds of people to describe our music," Wyndorf said. "I usually tell them that the best way is to just put on any track from any album we've done and let the music speak for itself."

IN BRIEF: Passed-over gem.



43. JUDAS PRIEST, *YOU'VE GOT ANOTHER THING COMING*

Judas Priest were, are and will always be the masters of the killer riff. Just a cursory glance through their legion of metallic hits proves that few bands in hard rock history have ever managed to produce as many bang-your-head-along-to-the-music moments as the notorious Priest Beast. Rarely was this fact in better evidence than on *You've Got Another Thing Coming*, one of the biggest cross-over hits in this unit's star-studded 30 year career. With the guitars of Downing and Tipton in perfect accord, and the raging vocals of Rob Halford propelling the proceedings along at a fever pitch, this one can't help but get your blood boiling.

"It's always been very difficult for me to choose favorites among our songs," Tipton said. "Each has a quality that I find highly appealing— though it doesn't necessarily have to be a similar quality from song to song."

IN BRIEF: Metal rules!

PHOTO: ANNAMARIA DISANTO

42. KISS, *STRUTTER*

Early in their career, Kiss was known more for their outrageous on-stage magic than for their finely-tuned studio craftsmanship. Yet despite their supposed lack of album-oriented skills, the Caped Crusaders managed to produce more than their share of mid-'70s metal moments, including their hard driving hit *Strutter*. In many ways this song neatly summed up the essence of the Kiss philosophy— loud guitars, screamed vocals, and lyrics as sexy as a *Playboy* centerfold.

"We always tried to write songs that would both stand on their own, and translate very well when we played them on stage," said vocalist/guitarist Paul Stanley. "*Strutter* was one of those occasions where it worked out exactly the way we hoped it would."

IN BRIEF: Caped crusaders at their studio peak.



41. METALLICA, *FADE TO BLACK*

It's amazing to consider how much controversy a rock and roll song can generate— especially one not destined for mass public consumption by a band that's *never* pandered to mainstream tastes. But such has long been the fate of Metallica's *Fade to Black*, a song that openly discuss depression and suicide— but does it in such a powerful, emotive fashion that one is instantly swept in to its inherent grandeur rather than in its somewhat maudlin musical message. As evidenced here, even early in their career the Matallimen had a brilliant sense for song structure and dynamics.

"That was probably the first song of ours that received a lot of media attention," said drummer Lars Ulrich. "It wasn't our original intention, but because of the subject matter, it got beyond your typical metal audience."

IN BRIEF: Manic depression.


HEAVY METAL'S TOP 100 SONGS
METALLICA
HP

40. ALICE IN CHAINS, *MAN IN THE BOX*

Was there ever a more intimidating hard rock band than Alice In Chains? Without relying on any overtly theatrical trappings to accomplish their musical mission, this Seattle-based band depended solely the darkly disturbing nature of their sound— "minor" chord progressions and the snarling vocals of the late Layne Staley— to create an aura that was both overwhelming and at times surprisingly appealing. You knew that "trouble" was this band's middle name from the moment that *Man In The Box* emerged as the second single drawn from their debut album, **Facelift**— and what a self-fulfilling prophecy that turned out to be. The chorus of this one will raise the goose bumps on anyone not legally dead.

"That was one of the first songs that we wrote together as a band," said guitarist Jerry Cantrell. "At least it was one of the first songs that we recognized as being exactly what we wanted it to be."

IN BRIEF: Let that man out!



39. GRAND FUNK, *WE'RE AN AMERICAN BAND*

Grand Funk was always the "Rodney Dangerfield" of hard rock— a band that never got any respect. Sure, they were blatant musical "bullies" at a time in the early-'70s when Euro-centric art-rock was all the rage. Sure, they were simplistic in an era when instrumental and lyrical dexterity were still proud badges of honor. And sure they hailed from Michigan, when any "cool" band came from England... or at least California. But none of this seemed to deter Grand Funk (or Grand Funk Railroad, as they were originally known.) Especially on their biggest hit, *We're An American Band*, this power trio seemed to snub their collective nose at such notions— loudly proving that they had a sense of humor in the process.

"We were an American band at a time when most of the best known hard rock bands were from Europe," said frontman Mark Farner. "We wanted to celebrate that fact, and on that song that's just what we did."

IN BRIEF: Has withstood the test of time.

38. BLACK SABBATH, *IRON MAN*

When those Little Green Men finally arrive from some distant planet and demand to be taken to our leaders (for a crash course in heavy metal history, of course!) Black Sabbath's timeless *Iron Man* may very well serve as the song to start off that lesson. From its ominous discordant overture to the whining, monotoned vocals delivered by a young and sprightly Ozzy Osbourne, this one helped establish the basic structures of the metal world, in the process launching Sabbath's career as one of the most critically despised and universally loved heavy bands of all-time.

"We worked so fast on those early albums that it was often hard for us to get any perspective on what we were creating," said guitarist Tony Iommi. "A song like *Iron Man* was something interesting, but we had no idea that it would soon take on a life of its own."

IN BRIEF: Ozzy never sounded better.



PHOTO: ANNAMARIA DISANTO

HEAVY METAL'S TOP 100 SONGS

37. UFO, *DOCTOR DOCTOR*

There is an ever-expanding contingent of metal-o-philes who insist that *they* know who the best bands in hard rock history were, are and will always be. They'll generally overlook the most obvious contenders to this hallowed throne and delve deep into the rock catalog for their choices—usually to most impress those that follow their dictums. In the case of Euro metallers UFO, however, such praise has been truly earned over the last 30 years. And it's been earned the old-fashioned way! Critics loved them, and fans rallied to their guitar-driven anthems. Thanks to the charisma and talent of six string master Michael Schenker, and the fact that the blond, German guitarist *always* seemed to be at war with his British bandmates, UFO's cult following remains strong, thanks particularly to imaginative hard rock opuses like *Doctor, Doctor*.

"When we were all focused and on enjoying the same creative outlook, we did make some amazing music," said vocalist Phil Mogg. "But sometimes our internal strife led us astray."

IN BRIEF: Forgotten classic.



ALL-TIME TOP-10 NON-AMERICAN/NON-BRITISH METAL SONGS

1. HIGHWAY TO HELL, AC/DC
2. ROCK YOU LIKE A HURRICANE, SCORPIONS
3. TOM SAWYER, RUSH
4. BALLS TO THE WALL, ACCEPT
5. CRAZY NIGHTS, LOUDNESS
6. YOU SHOOK ME ALL NIGHT LONG, AC/DC
7. ROOTS BLOODY ROOTS, SEPULTURA
8. THE BOYS ARE BACK IN TOWN, THIN LIZZY
9. A DAY LATE, A DOLLAR SHORT, HANOI ROCKS
10. WALLS OF JERICHO, HELLOWEEN

HEAVY METAL'S TOP 100 SONGS



36. ALICE COOPER, *SCHOOL'S OUT*

For fans who have grown up under the pervasive influence of today's ever-expanding umbrella of rock and roll outrage, it's hard to imagine the kind of impact that Alice Cooper had upon a late '60s rock scene. Long before Kiss brought shock rock to the masses, and decades before Slipknot turned such wild-eyed tactics into a cottage industry, Cooper was the unquestioned trailblazer, a man who didn't mind dressing in drag, or chopping the heads off of dolls at a moment's notice. With *School's Out* he even managed to reach the music mainstream, creating an instant classic that still manages to rock the airwaves each year, just as the school bells begin to chime.

"I remember thinking to myself when we were writing that song, 'what would be every parent's worst nightmare?'" Cooper said. "I realized it would be having school out fore

IN BRIEF: Every school kid's fantasy... every parent's nightmare.



35. SLAYER, *ANGEL OF DEATH*

Slayer have never been a band to shy away from controversy, but with their song *Angel of Death*— which focused on World War II Nazi concentration camp atrocities— the public outcry reached a fever pitch. Some critics— most of whom probably never even listened to the song— outwardly blasted the band, incorrectly believing that the heavy-handed ode praised (or at least condoned) the horrific work of the dreaded Dr. Josef Mengele, but the facts couldn't but further from the truth.

"We did get a lot of feedback about that song, and almost all of it was wrong," said bassist Tom Araya. "We would *never* support or condone something like that. But what happened is a historical fact, and we addressed it."

IN BRIEF: Delicate and beautiful... not!! Controversial... yes!



34. METALLICA, *SEEK & DESTROY*

As hard as it may now be to believe, there was a time in metal history when Metallica *weren't* the biggest band in the land. They *weren't* the be-all and end-all of the hard rock kingdom. In fact, they couldn't even get a major label to sign them! But through sheer persistence, and the clarion call brilliance of early songs like *Seek & Destroy*, these Bay Area Basher began to construct a legacy that would soon place them at the very apex of the metal world— a throne on which they've remained ever since.

"Some of the songs we did early on were somewhat derivative, at least as I look back on them," said drummer Lars Ulrich. "But something like *Seek & Destroy* allowed us to put our own stamp on what we were creating."

IN BRIEF: Title says it all.

33. SEX PISTOLS, *GOD SAVE THE QUEEN*

Okay... okay... we can hear you shouting, "what the heck is a punk band like the Sex Pistols doing in a list of hard rock bands?" Well, the answer is simple. If you take some of the classic metal elements— anger, power, aggression and energy— and assign them an arbitrary number from 1 to 10, then the Pistols' snarling anthem *God Save the Queen* gets a perfect "10" in every category. Sure, these guys were more pomp than circumstance, and they couldn't play their way our of a paper bag on their best day. But they still rocked with a power, passion and purpose few other acts could ever come close to matching.

"Don't want to talk about it," said vocalist John "Johnny Rotten" Lydon. "Leave me the #@%*! alone."

IN BRIEF: Anger personified.

ALL-TIME TOP-10 SONGS WITH "BLOOD" IN IT

1. WAIT & BLEED, SLIPKNOT
2. RAINING BLOOD, SLAYER
3. GOT BLOOD IF YOU WANT IT, AC/DC
4. SABBATH BLOODY SABBATH, BLACK SABBATH
5. IN THE BLOOD, METAL CHURCH
6. BLOOD HUBNGER DOCTRINE, DIMMU BORGIR
7. ROOTS BLOOD ROOTS, SEPULTURA
8. MESSAGE IN BLOOD, PANTERA
9. THE BLOOD, THE SWEAT, THE TEARS, MACHINE HEAD
10. OF DARK BLOOD, CRADLE OF FILTH

HEAVY METAL'S TOP 100 SONGS

SLAYER HP

PHOTO: ANNAMARIA DISANTO

HEAVY METAL'S TOP 100 SONGS



32. STONE TEMPLE PILOTS, *PLUSH*

Back in the mid-'90s, one would have been hard pressed to meet anyone within the rock world who didn't hold a major degree of admiration for the Stone Temple Pilots. For a period of four years, this was a band that seemed to have it all— accessible songs, street credibility, more than enough internal charisma (and problems) to go around. On songs like *Plush* many this unit's key ingredients were put on proud display, as the powerful rhythms of the DeLeo brothers melded with the vocal energy of Scott Weiland to create one of the era's most unforgettable tunes.

"Song writing came relatively easy to us," Dean DeLeo said. "It was never forced, but we all seemed to be able to bring together just the right qualities to make a song happen just the way we wanted it to. It was a magical process."

IN BRIEF: Vivid and vibrant.

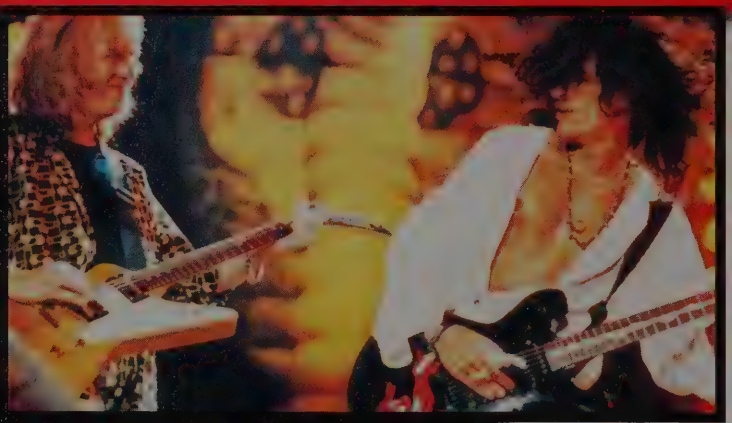


31. FREE, *ALL RIGHT NOW*

The sad fact is that few hard rock songs age gracefully. Don't believe us? Just play some of your favorite tracks from a decade ago and see if they still sound as potent as they once did to your wizened ears. But occasionally a song comes along that seemingly *never* looses its inherent pop-'n-sizzle. Free's classic *All Right Now* is a perfect example of this phenomenon. Combine that amazing foot-stomping guitar riff with those snakey bass lines and the all-time soul-stealing wail of Paul Rodgers and what you end up with is a true song for the ages.

"That was the first big hit I was involved in writing," Rodgers said. "It was all right then... and I'm very happy to say that it's still all right now."

IN BRIEF: Foot-stomping classic.



30. THIN LIZZY, *THE BOYS ARE BACK IN TOWN*

Here's another one of those classic rock songs that seems to be a favorite of the advertising community. Whether they think that Baby Boomers love Thin Lizzy (which, truth be known, many of them didn't during the band's mid-'70s heyday), or that they think that the instantly recognizable sounds and appealing titular message of *The Boys Are Back In Town* appeals to today's audience (which it does, in part), rather ironically, that song is *far* better know today than when it was first released. Oh well, better late than never, we always say.

"I think (late Lizzy frontman) Phil Lynott would probably find it amusing— and perhaps somewhat disconcerting— to learn the fate that *The Boys Are Back In Town* has garnered," said an industry source. "I only hope his family is enjoying the residuals."

IN BRIEF: Still played everywhere.

29. AEROSMITH, *BACK IN THE SADDLE AGAIN*

As hard as it may now be to believe, there were times in Aerosmith's career when they were generally dismissed as being little more than a watered-down, Americanized version of classic bands like the Rolling Stones. All that began to change in the late-'70s when songs like *Back In The Saddle* began to prove that these Boston Bad Boys had a rock and roll trick or two of their own hidden up their collective sleeve. Using basic blues riffology as their musical foundation, the Aero boys managed to take their listeners on a hard rock ride all their own. Mount up!

"We've probably played that song 10,000 times by now, and I never get tired of it," said Steven Tyler. "There's a quality to it that inspires me every time we get on stage."

IN BRIEF: True hard rock anthem.

ALL-TIME TOP 10 COVER TUNES

1. YOU REALLY GOT ME, VAN HALEN/THE KINKS
2. WHISKEY IN A JAR, METALLICA/THIN LIZZY
3. TRIAN KEPT A' ROLLIN', AEROSMITH/YARDBIRDS
4. GREEN MANILISHI, JUDAS PRIEST/FLEETWOOD MA
5. CINNAMON GIRL, TYPE O NEGATIVE/NEIL YOUNG
6. MISSISSIPPI QUEEN, OZZY/MOUNTAIN
7. STILL I'M SAD, RAINBOW/YARDBIRDS
8. DIAMONDS & RUST, JUDAS PRIEST/JOAN BAEZ
9. ALL ALONG THE WATCHTOWER, JIMI HENDRIX/BOB DYLAN
10. PLANET CARAVAN, PANTERA/BLACK SABBATH

HEAVY METAL'S TOP 100 SONGS

AEROSMITH HP

PHOTO: ANNAMARIA DISANTO

28. AC/DC, *YOU SHOOK ME*

One of the great qualities surrounding AC/DC is that despite all the accolades and acclaim that have come their way over the last three decades, this Thunder From Down Under has managed to maintain all of their good-natured humility. This is one band not concerned about occasionally having a little fun at their own expense, a fact brought brilliantly to light in their monster hit. *You Shook Me*, where overtly raunchy lyrics and a classic guitar riff remain at the core of some of the most self-deprecating hard rock attitude you can ever encounter. This one will make you laugh, cry and bang your head all at the same time!

"Sometimes people ask me about the 'hidden meaning' to some of our songs," said guitarist Angus Young. "I just look at them and say, 'What hidden meaning?'"

IN BRIEF: Tongue-in-cheek fun.



26. DEF LEPPARD, *PHOTOGRAPH*

Def Leppard's vocalist Joe Elliott will *still* only offer a quirky smile when directly asked whether or not legendary actress Marilyn Monroe was the primary motivation behind the band's break-out song, *Photograph*. That's been the rumor for years— spurred in part by both the tune's lyrics, and the presence of a distinctly Monroe-like persona within the band's video for the chart-topping song. Yet Elliott and his bandmates continue to remain mum on the subject, preferring to let their fan's imaginations run wild.

"Maybe yes... maybe no," Elliott said. "It's so much better to let everyone interpret a song their own way rather than telling them exactly what it's about. That's one of the things I initially had against rock videos."

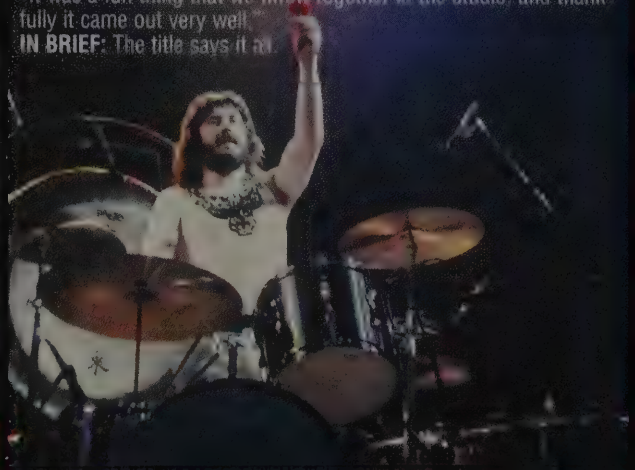
IN BRIEF: The song that brought the Leps to international prominence.

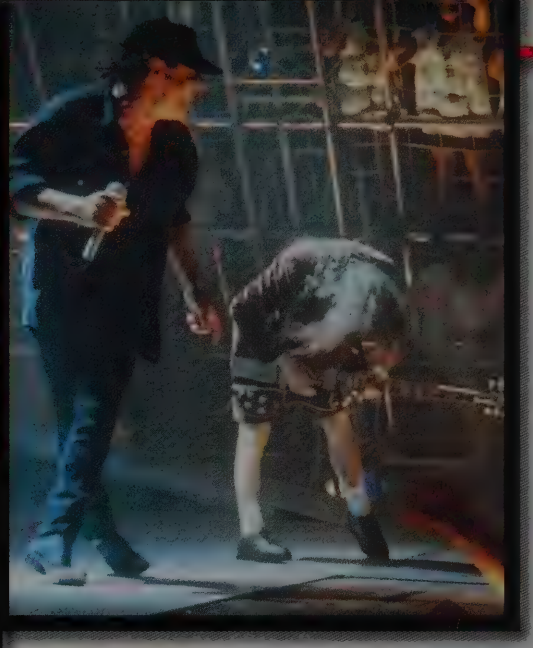
25. LED ZEPPELIN, *ROCK & ROLL*

In some ways it seems a shame that to an entire generation of music fans, Led Zeppelin's fabulous *Rock & Roll* will forever be linked with those hideous car commercials you seemingly see popping up on the airwaves every 10 minutes or so. Perhaps that's a rather ignominious fate (though a well-paying one) for one of the truly classic songs in metal history. With its explosive drum intro— thanks to the late John Bonham— and its distinctive point-counterpoint Jimmy Page guitar solo, this one stands high on the list of personal faves of many of rock's most prominent musical forces.

"I don't think we ever took that song too seriously," Page said. "It was a fun thing that we threw together in the studio, and thankfully it came out very well."

IN BRIEF: The title says it all.





27. ROLLING STONES, *SATISFACTION*

You've got to be of a certain age group (much older than most of you reading this) to even have the vaguest clue regarding the true cultural significance of the Rolling Stones' classic *Satisfaction*. While that song's killer riff still sounds great today, you have no *idea* how outrageous it sounded coming out of little transistor radio speakers back in 1965! It was the heaviest, nastiest, sexiest song (hey, can you believe Mick couldn't "get no girlie action"?) to have ever made it on to radio up to that point in time. It single-handedly introduced a generation of rock starved kids to the wonders of the electric guitar.

"I was surprised *Satisfaction* received as much airplay as it did," Jagger said. "I remember being worried that it was just a little too nasty to get played on American radio back then."

IN BRIEF: At the very root of everything.



ALL TIME TOP 10 SONGS WITH "ROCK" IN THE TITLE

1. ROCK & ROLL, LED ZEPPELIN
2. ROCK YOU LIKE A HURRICANE, SCORPIONS
3. YOU CAN'T KILL ROCK N' ROLL, OZZY
4. ROCK & ROLL ALL NITE, KISS
5. I WANNA ROCK, TWISTED SISTER
6. ROCK OF AGES, DEF LEPPARD
7. DETROIT ROCK CITY, KISS
8. FOR THOSE ABOUT TO ROCK, AC/DC
9. ROCK IS DEAD, MARILYN MANSON
10. ROCK BOTTOM, UFO

PHOTO: FRANK WHITE/BOB LEAFE


HEAVY METAL'S TOP 100 SONGS
DEF LEPPARD
HP
PHOTO: ANNAMARIA DISANTO

HEAVY METAL'S TOP 100 SONGS

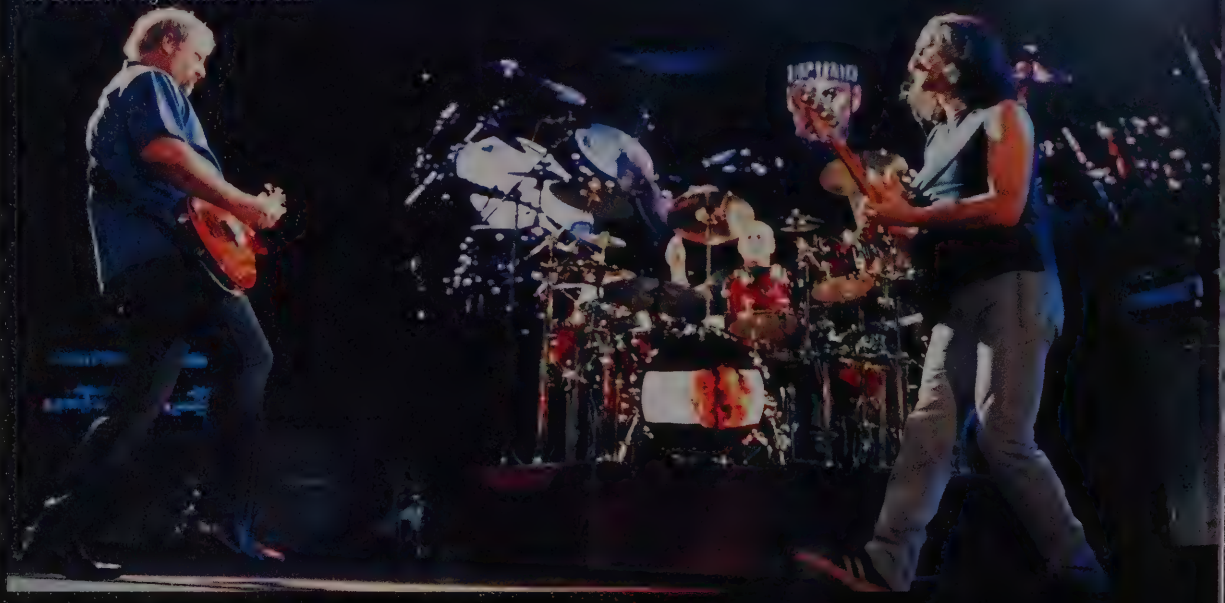
PHOTO: ANNAMARIA DISANTO

24. RUSH, *TOM SAWYER*

Rush have always been one of those bands that you either "got" or you didn't. Y'know... the only-dogs-can-hear-'em vocals, the overly-too-cerebral lyrical stances, the overly-long song presentations. Each and every one of those key creative ingredients has either been reviled or embraced (often at the same time) by a legion of hard rock aficionados over the last 30-plus years. But on songs like *Tom Sawyer*, there seems to be no way of avoiding the infectious nature of this Canadian trio's haughty aural nail. This stands as a perfect melding of all the factors that have made Rush a hallowed force for so long within the hard rock universe.

"*Tom Sawyer* is still one of the most popular songs in our live set," said vocalist Geddy Lee. "The moment it begins, the roars of approval fill the hall."

IN BRIEF: Prog-metal at its best.

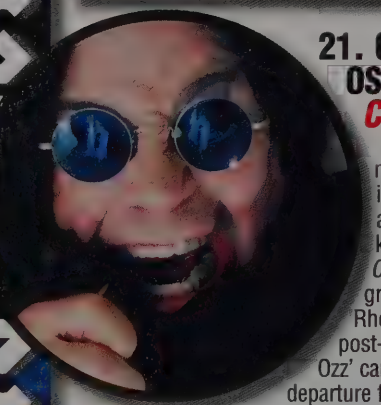


23. THE CULT, *LOVE REMOVAL MACHINE*

The Cult may never have been the most inventive band on Planet Earth, but they sure-as-heck were one of the most entertaining. Drawing their prime inspiration directly from legendary fountainheads such as AC/DC and Led Zeppelin, the Cult seemed to be able to continually pull key elements from these influences (sometimes rather overtly, including both the guitar riff and Ian Astbury's banshee "baby...baby ...baby" wail on *Love Removal Machine*) yet always emerge with something distinctly their own. It was a neat trick that reached its artistic and commercial pinnacle on this foot-stomping classic.

"Rick Rubin was our producer at that time," Astbury said. "And he shared our love of great rock and roll. With his impetus songs like *Love Removal Machine* came together as they did."

IN BRIEF: Zep-meets-Angus... 'nuff said.



21. OZZY OSBOURNE, *CRAZY TRAIN*

Ozzy Osbourne's name may be the one in the spotlight, but anyone with ears knows the *real* star of *Crazy Train* is the late, great guitarist Randy Rhoads. As the first post-Sabbath single of the Ozz' career (after his nasty departure from that band), this was the song that helped establish his solo reputation. And thanks to Rhoads' burning, churning guitar work Ozzy got exactly what he needed, an instant classic that showed everyone, everywhere that he was gonna be just fine, even without the protective Sabbath umbrella there to shield him from the world... and himself.

"I owe so much to Randy," Osbourne said. "Even after all these years I still think about him all the time and wonder where his music would be. He was an amazing musician and an amazing friend."

IN BRIEF: Ozzy stands alone... with Randy's help.

22. QUIET RIOT, *METAL HEALTH*

Sure, they're now remembered more as the punch line for the question, "Who was the most overrated metal band of the '80s?" But no matter how their rep may have become tarnished over the last 20 years, there's no denying the impact that Quiet Riot had with the release of their hammer-and-tongs anthem, *Metal Health*. As the first band to break out of the notorious L.A. metal scene of that era, the QR brigade opened the doors for the likes of Motley Crue and Ratt, and for that fact alone they deserve some serious recognition. Though they're renowned more for their note-for-note covers of the Slade song catalog and the once-balding pate of vocalist Kevin DuBrow, on occasion— such as this tune— Quiet Riot was much more than that.

"That one song was very important to us and to American metal of that time," DuBrow said. "People can say whatever they want, but they can't take that away from us."

IN BRIEF: Bang your head!

ALL-TIME TOP 10 SONGS WITH "HELL" IN IT

1. HELL AWAITS, SLAYER
2. HIGHWAY TO HELL, AC/DC
3. HEAVEN & HELL, BLACK SABBATH
4. SEE YOU IN HELL, GRIM REAPER
5. HELLBENT FOR LEATHER, JUDAS PRIEST
6. COWBOYS FROM HELL, PANTERA
7. HELL'S BELLS, AC/DC
8. HELL BOUND, PANTERA
9. TO HELL WITH THE DEVIL, STRYPER
10. BURN IN HELL, DIMMU BORGIR

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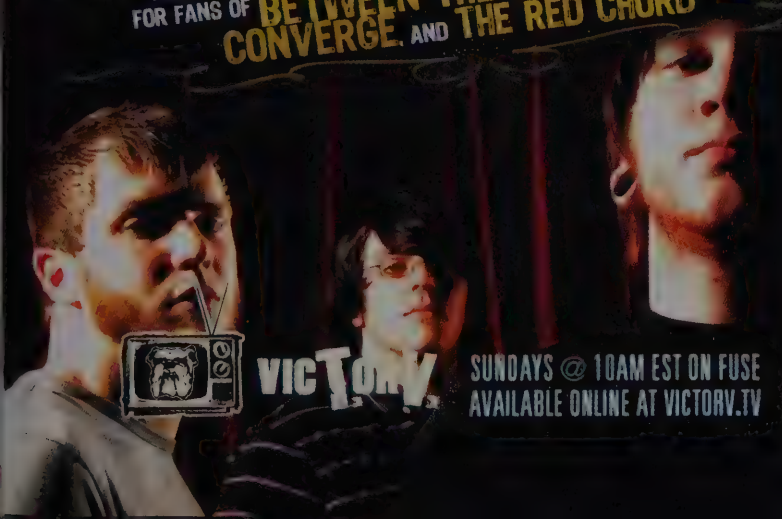
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HEAVY METAL'S TOP 100 SONGS

20. TWISTED SISTER, *WE'RE NOT GONNA TAKE IT*

In retrospect, Twisted Sister may be viewed in two decidedly different lights: either they were the missing link between the costumed crusading of Kiss and the more demonic theatrics of Slipknot, or they were merely a bunch of ugly guys who decided to look even uglier by donning outrageous makeup and ill-fitting women's undergarments. Either way, the fact of the matter is that for a brief, shining moment in the mid-'80s, the TS brigade was Big News in the rock world, a band that produced a string of high profile radio/video hits such as *We're Not Gonna take It* that blended a sing-along pop-sensibility with this unit's died-in-the-wool metallic sensibilities.

"That song was our stab at commercial success," said vocalist Dee Snider. "And I'm happy to say that it worked. Some of our long-time fans may have thought we'd gone crazy, but I don't regret it for a second."

IN BRIEF: They're not gonna take it? Then neither are we.

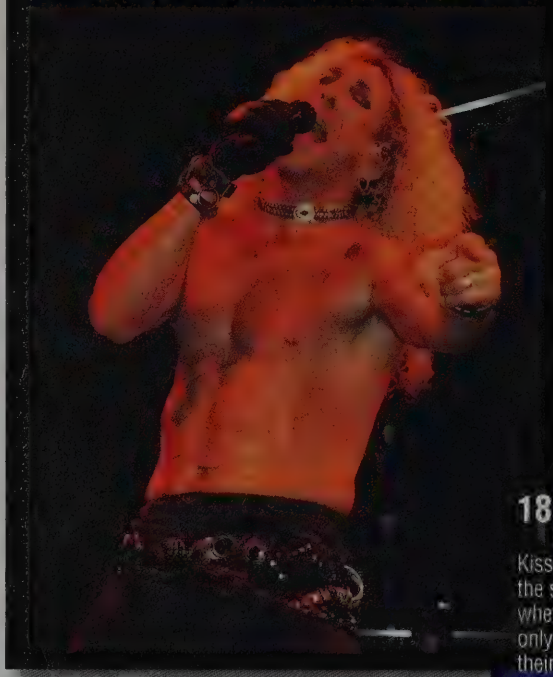


PHOTO: ANNAMARIA DISANTO

19. CREAM, *SUNSHINE OF YOUR LOVE*

When in late 2005 Cream chose to reform for a series of concerts in London and New York after a three decade long separation, it caught many within the rock world off-guard. Who would'a thunk it? After all, guitar legend Eric Clapton has seemingly tried to distance himself from bandmates Jack Bruce (bass/vocals) and Ginger Baker (drums) over the ensuing years. But the fact of the matter is that when these guys got together, they still sounded as good (though perhaps not as heavy) as ever— especially on timeless chestnuts like *Sunshine of Your Love*. By the way, Clapton admits that he "lifted" the solo for this one almost note-for-note from an old Les Paul song.

"The song *Blue Moon* did inspire my solo on *Sunshine of Your Love*, the guitarist said. "And I imagine certain blues songs inspired me at other times."

IN BRIEF: Oldies but goodies still singin' the blues.

18. KISS, *ROCK AND ROLL ALL NITE*

For all that they've accomplished during their remarkable 30-year career Kiss may well be best remembered for two things: their outlandish makeup and the song *Rock and Roll All Nite*. This is the Kiss song that *everyone* knows... whether they want to admit it or not. Come to think of it, this may be one of the only "live" songs on our Top 100 list— further proof that Kiss were always at their blood spurting, fire breathing best atop the concert stage.

"Obviously, *Rock and Roll All Nite* was the hit from **Kiss Alive**," said guitarist Paul Stanley. "That was the album that broke things open for us, so obviously that song has become very important to us."

IN BRIEF: And party ev-er-eee day.



PHOTO: ANNAMARIA DISANTO

17. THE WHO, *WON'T GET FOOLED AGAIN*

Though many reading this may have trouble comprehending the notion of the Who standing along-side the likes of Sabbath, Zeppelin and Kiss and true metal masters, the fact is that nobody *ever* played louder in concert than this diverse quartet. (If you don't believe us, please consult the *Guinness Book of World Records*.) And on their 1971 studio smash *Won't Get Fooled Again* the band's internal dynamics were put on dynamic display with wall-shaking guitar chords, classically screamed vocals and maniacally meticulous rhythms coming together to form a near-perfect song. We all know it... and we all love it.

"Won't get fooled again was basically a very political statement," said guitarist Pete Townshend. "I think the message is still as potent today as when the song was first written."

IN BRIEF: Here's to the new boss, same as the old boss.

ALL TIME TOP 10 "COLOR" SONGS

1. BLACK DIAMOND, KISS
2. RED, SAMMY HAGAR
3. WHITE ROOM, CREAM
4. PURPLE HAZE, JIMI HENDRIX
5. BLACK, SEVENDUST
6. GREEN MANILISHI, JUDAS PRIEST
7. BACK IN BLACK, AC/DC
8. MR. BROWNSTONE, GUNS N' ROSES
9. BLACK MAGIC, SLAYER
10. FADE TO BLACK, METALLICA

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HEAVY METAL'S TOP 100 SONGS

16. MOTLEY CRUE, *LOOKS THAT KILL*

Few people took Motley Crue seriously when they first sprang full-blown from the mean streets of the Sunset Strip back in the early '80s. Come to think of it, despite selling more than 40 million albums (and selling out the entirety of their 2005 "reunion" tour) a lot of people *still* don't take the Crue that seriously. Oh, well. No matter how some critics may feel, there's no denying the sheer, sonic power of their break-out hit, *Looks That Kill*, a song that gave a face, as well as a sound to the then-burgeoning West Coast Metal Explosion.

"MTV was just kicking into high gear when the video for that song came out," said bassist Nikki Sixx. "That really helped us get across exactly what Motley Crue was all about."

IN BRIEF: Looks that kill? Their looks almost did



15. IRON MAIDEN, *NUMBER OF THE BEAST*

Iron Maiden has rarely been a band known for crating singularly sensational songs. Oh sure, over the decades there's been a veritable flood of memorable metal ditties created by this legendary British unit. But it is the diversity and depth of their song catalog (as well as the imposing length of some of their classic odes) that has frequently allowed the Maiden Metal Machine to stand out from their rest of their hard rocking brethren. But even in such an environment, certain musical gems emerge, and the band's landmark *Number of the Beast* certainly stands as one of the hallmark accomplishments of this unit's wall-rattling run.

"It's very hard for me to choose one song of ours over another," said bassist Steve Harris. "It's rather like choosing among your children. I tend to let the fans respond to them as they like... we merely play them."

IN BRIEF: 66666666666666666

14. LED ZEPPELIN, *KASHMIR*

While most followers of the heavy metal form acknowledge Led Zeppelin as the ultimate masters of the heavy blues riffs, those in-the-know are well aware that there was *much* more to this legendary unit than that. In addition to mining the American delta for their primary inspiration, these English aces allowed their tastes to travel far-and-wide, incorporating direct Middle-Eastern flavorings on their memorable ode *Kashmir*. While it has long been believed that such sounds stemmed mostly from Robert Plant's fascination with Morocco, Jimmy Page also shared his singer's exotic musical passions.

"I had been doing a great deal of traveling at that time in my life," said Plant. "I had traveled to Morocco, and Asia, and I tried to incorporate what I heard in those travels into the music we were making."

IN BRIEF: Middle-eastern flavorings.





13. MOTORHEAD, *ACE OF SPADES*

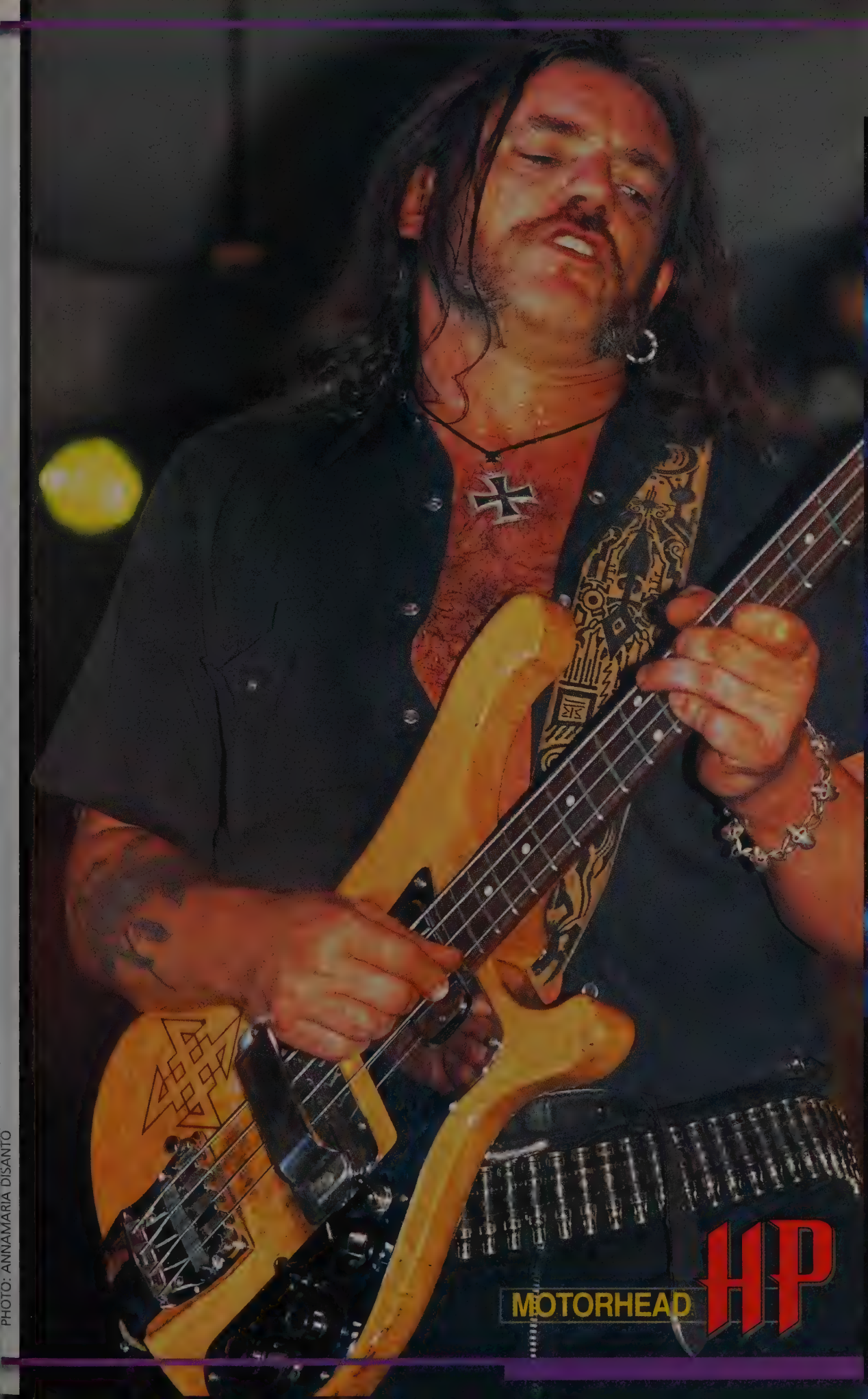
Despite their best— and loudest— efforts, Motorhead have lived under the full sweep of rock and roll radar for most of their 30-plus years. But occasionally these quintessential British bashers have produced a musical chestnut so utterly compelling that even those not instantly drawn to the razor-and-sandpaper vocals of frontman Lemmy Kilminster, can't help but bang their heads in appreciation. Such it is with *Ace of Spades*, still one of the most infectious, rock-until-you-drop metal anthems of all-time.

"All I've ever wanted is to have one hit song on American radio," Lemmy said. "We've come close a few times— including with *Ace of Spades*— but so far it hasn't happened. That's not gonna stop me from trying."

IN BRIEF: Lemmy roars.

ALL TIME TOP 10 "LOVE" SONGS

1. WHOLE LOTTA LOVE, LED ZEPPELIN
2. LOVE REMOVAL MACHINE, THE CULT
3. AIN'T TALKIN' 'BOUT LOVE, VAN HALEN
4. LOVE GUN, KISS
5. YOU GIVE LOVE A BAD NAME, BON JOVI
6. INTERSTATE LOVE SONG, STP
7. TOO YOUNG TO FALL IN LOVE, MOTLEY CRUE
8. THIS LOVE, PANTERA
9. LOUD LOVE, SOUNDGARDEN
10. IT'S NOT LOVE, DOKKEN



HEAVY METAL'S TOP 100 SOCS

MOTORHEAD HP

PHOTO: ANNAMARIA DISANTO

HEAVY METAL'S TOP 100 SONGS

12. GUNS 'N ROSES, *WELCOME TO THE JUNGLE*

There have been few more dramatic introductions to the rock and roll scene than that provided by Guns 'N Roses' *Welcome to the Jungle*. And perhaps in the form's long history there have been few more accurate portrayals of what a band represented in both style and spirit than this three-and-a-half minutes of boiling guitars, snarling vocals and amped-up rhythms. This may have been the initial salvo issued by Axl, Slash and the boys, but it laid the foundation for the raucous, riotous and ever-unpredictable reign of rock and roll terror that G'NR would soon unleash upon an unsuspecting world.

"One of the things we tried to do in the studio was record songs as a band... and do it all the way through," Slash said. "That's why Guns 'N Roses songs have so much energy. There aren't many overdubs— what you hear is what you get."

IN BRIEF: Started a legend.



11. SCORPIONS, *ROCK YOU LIKE A HURRICANE*

We vividly recall talking with the Scorpions about their image as sexist rockers who always featured thinly-veiled sexual innuendo within their songs. The response of these German rockers? "We are not sexist... we are *sexy*!" Still, no matter how you may choose to view the nature of their lyrics, there's no denying the power of the songs created by these Teutonic terrors. While in recent years it has been reduced to frequent fodder of television beer and restaurant commercials, there's also no mistaking the lingering majesty of the Scorps' '80s smash, *Rock You Like A Hurricane*. It remains one of the all-time great riff-rock anthems.

"Music like ours must be sexy," said guitarist Rudolf Schenker. "Rock music itself is sexy, don't you think? But 'rocking you like a hurricane', could be a woman, or it could be an entire concert audience."

IN BRIEF: The Teutonic terrors roar!

ALL-TIME TOP 10 "NIGHT" SONGS

1. ROCK AND ROLL ALL NITE, KISS
2. STILL OF THE NIGHT, WHITESNAKE
3. TWO MINUTES TO MIDNIGHT, IRON MAIDEN
4. NIGHT TRAIN, GUNS N' ROSES
5. YOU SHOOK ME ALL NIGHT LONG, AC/DC
6. ON THROUGH THE NITE, DEF LEP
7. BLACK NIGHT, DEEP PURPLE
8. NIGHT SONGS, CINDERELLA
9. TURN UP THE NIGHT, BLACK SABBATH
10. SCREAMING IN THE NIGHT, KROKUS



10. JIMI HENDRIX, *PURPLE HAZE*

When Jimi Hendrix' thinly veiled ode to drugs, *Purple Haze*, was first released way back in 1967, it caused quite the uproar. Remember, that was a time when pop music ruled, and even rockers tended to wear suits and ties. We, as a society, were still relatively "innocent" in terms of rock's inherent power, and Hendrix' guitar-driven ditty hit mainstream American society like a cold smack in the face. Even today, the song's propulsive beat, spaced-out vocals and roaring six-string leads pack a mighty wallop, a fact that would probably put a smile on the long-dead Guitar God's face.

"*Purple Haze* still stands as one of the classic songs of the '60s, and one of the classic hard rock songs of all-time," said an East Coast radio dj. "I get 17 year-old kids still calling in requests for it on a daily basis."

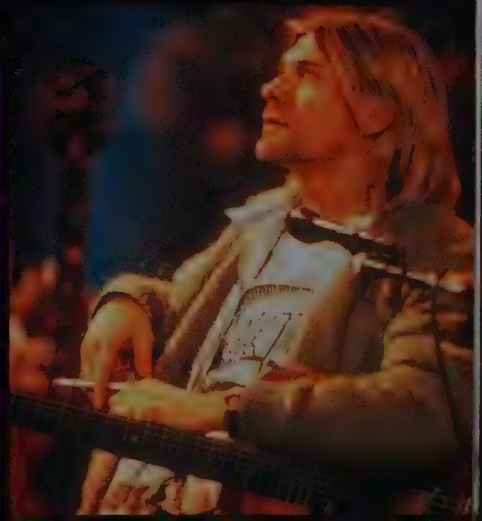
IN BRIEF: Still in our brains.

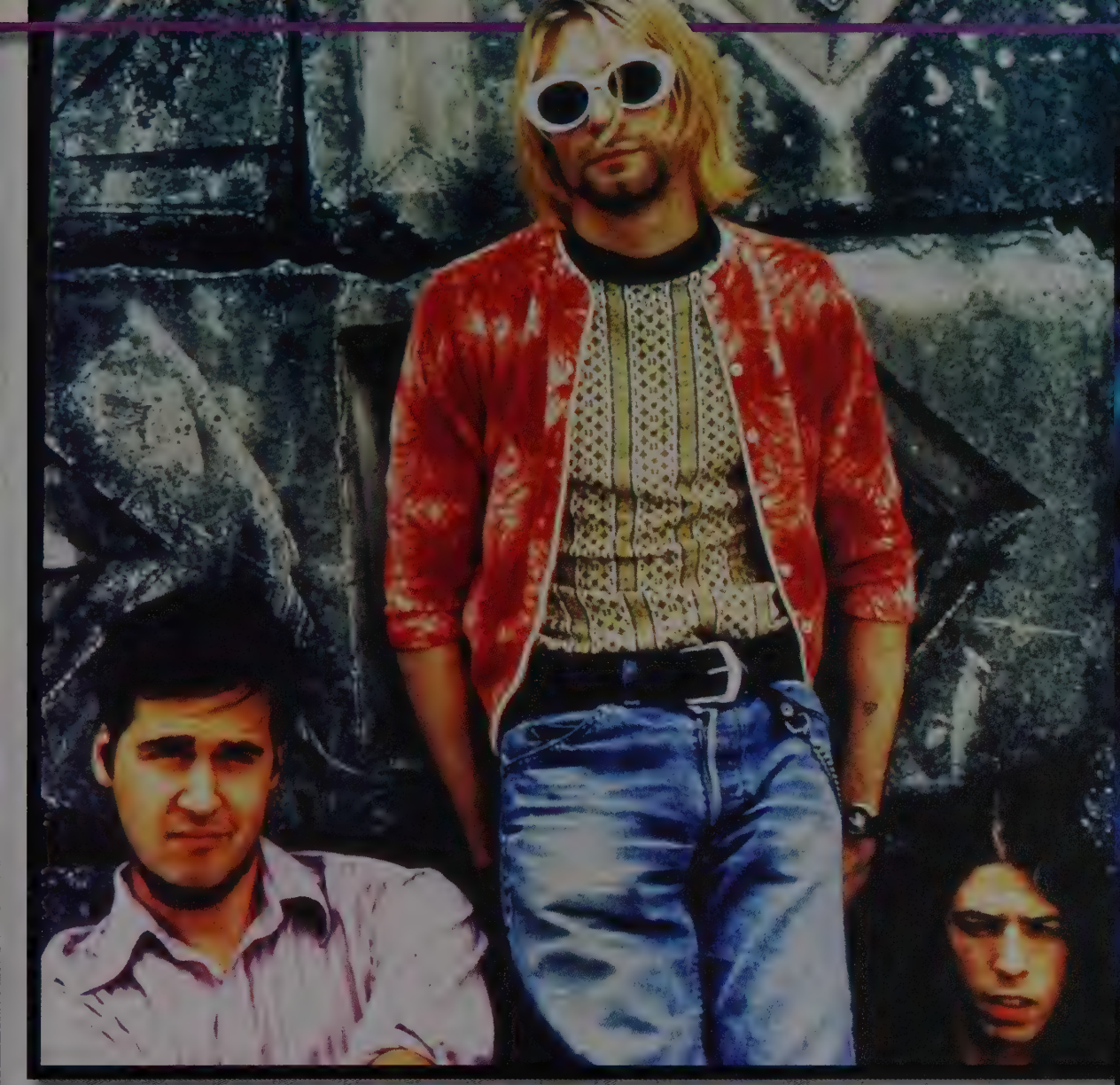
9. NIRVANA, *SMELLS LIKE TEEN SPIRIT*

Some songs are more important than mere sales figures or radio airplay. Some songs are capable of changing the very course of music history. Few songs ever accomplished that task with more power than Nirvana's *Smells Like Teen Spirit*. Perhaps it was never the intent of Kurt Cobain, Dave Grohl and Krist Novoselic to impact music history in such an incredible manner. But with a single twitch of their grunge brush, they single-handedly eradicated the pop-oriented, hair metal movement that had dominated the hard rock world for nearly a decade and replaced it with their own garage-rock-gone-mad sound.

"We were as surprised as anyone when that songs started to have the kind of impact that it did," Grohl said. "For a long time we were happy to have *anyone* hear our music, then we were having *everyone* hear it."

IN BRIEF: Changed the face of rock.







HEAVY METAL'S TOP 100 SOCS

NIRVANA HP

HEAVY METAL'S TOP 100 SONGS



8. DEEP PURPLE, *SMOKE ON THE WATER*

C'mon, admit it. You can hear *that* riff running through the cobwebs of your cranium even as you read this. Duh-dah-dahhh, duh-dah du-dahhh... it's a sound as essential to the hard rock ethic as life itself. Now more than 30 years since it first hit the airwaves, this strange tale— centered on the burning down of a recording studio in Montreaux, France— still sounds as vital as ever, thanks mostly to that timeless riff played by the inimitable Ritchie Blackmore.

"Of all the songs we played in our live set, the only solo I ever remembered from its studio version was *Smoke on the Water*," Blackmore said. "I don't know why that was, but everything about that song was memorable."

IN BRIEF: Riff-rock anthem deluxe.

PHOTO: FRANK WHITE



7. AEROSMITH, *DREAM ON*

When Aerosmith's now-classic power ballad *Dream On* was first released back in 1973, it made nary a ripple in the rock and roll waters. In fact, the song— as well as the band that made it— could have quickly drifted off into the forgotten pages of music history if a bit of good fortune, and a lot of record label perseverance, hadn't eventually convinced radio stations around the nation to add the song to their play lists. Once they did, immediate listener response told them that they had done the right thing. The song soon shot to Number One in the "singles" charts, launching the Aeroforce's legendary career in success.

"When I sit down at the piano at every show to sing *Dream On* I can still instantly place myself in the — mindhead I was in when I first wrote it," said vocalist Steven Tyler. "That's something I hope I never

— original power ballad.

PHOTO: ANNAMARIA DISANTO

6. QUEEN, *BOHEMIAN RHAPSODY*

Even if you're not the biggest metal-head on the planet, even if your taste runs more towards Bach than Black Sabbath, you've heard... or at least heard *of* Queen's *Bohemian Rhapsody*. Few songs in rock history have gained more cultural cachet, or critical kudos than this multi-layered masterwork that blends storming guitars, operatic interludes and Broadway show schmaltz into one unforgettable package. In the hands of a lesser band, this formula could have resulted in unmitigated disaster. But in the ever-capable hands of Queen, one of the true gems of the hard rock empire emerged.

"Every time I hear *Bohemian Rhapsody* it brings back such an amazing time in my life," said guitarist Brian May. "That song captured an era for many fans, but on a personal level, I believe it may have also captured the most creative period in this band's career."

IN BRIEF: Artsy-fartsy. but undeniably brilliant.



5. VAN HALEN, *ERUPTION*

It's incredibly rare when a single song— and an instrumental, at that— can change the very fabric of a musical form. But that's exactly what Edward Van Halen accomplished when he unleashed *Eruption* upon an unsuspecting world back in 1977. Within weeks, kids from London to L.A. were painting stripes on their guitars and practicing their "hammer-on" technique. Indeed, in style and execution this song served as the blueprint for the West Coast Metal Explosion of the '80s, though at times even those who were integral parts of that scene will tell you that the musical brilliance that earmarked *Eruption* was somehow lost along the way.

"That was just something I had been doing during our live shows," Eddie VH said. "Our producer at the time kept pushing me to record it. I don't know if we originally even planned to have *Eruption* on the album."

IN BRIEF: Two minutes that changed the world.

ALL TIME TOP 10 "DEVIL" SONGS

1. RUNNING WITH THE DEVIL, VAN HALEN
2. SHOUT AT THE DEVIL, MOTLEY CRUE
3. D-DEVIL, SYSTEM OF A DOWN
4. ME AND THE DEVIL, W.A.S.P.
5. DEAL WITH THE DEVIL, JUDAS PRIEST
6. SYMPATHY FOR THE DEVIL, ROLLING STONES
7. RUN DOWN THE DEVIL, ALICE COOPER
8. DEVIL, STAIND
9. L'IL DEVIL, THE CULT
10. DEVIL'S GOT A NEW DISGUISE, AEROSMITH

HEAVY METAL'S TOP 100 SOCS

HEAVY METAL'S TOP 100 SONGS

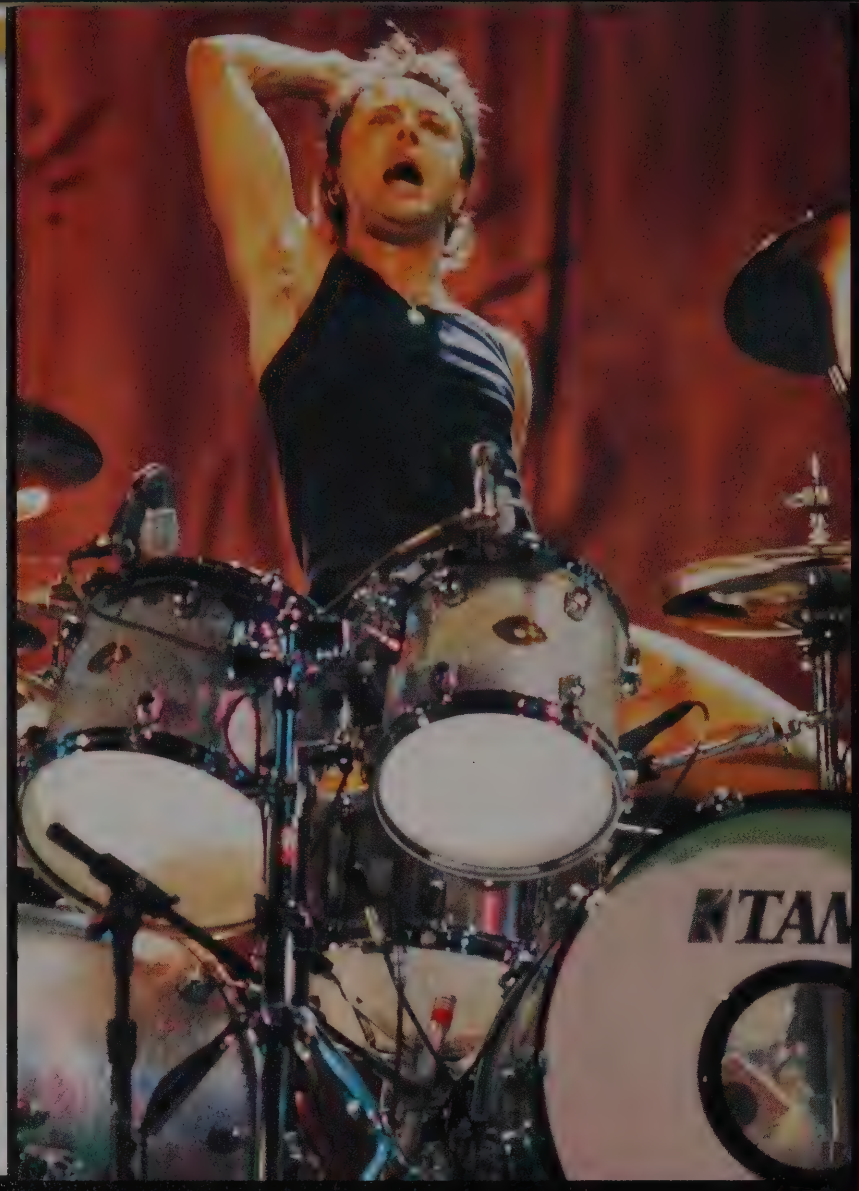


PHOTO: ANNAMARIA DISANTO

4. METALLICA, *ENTER SANDMAN*

It happens in just about every ballpark in America. The 9th inning begins, and as the home team's "closer" strides menacingly to the pitching mound, the vociferous strains of Metallica's *Enter Sandman* pumps out of the stadium's tinny sound system. Ahh, a rather ignoble fate for such a brilliant song, but such is the power of Metallica. As one of the few true metal bands to cross over into the American cultural mainstream, their music has become both pervasive and invasive, liable to hit you at any moment on countless radio playlists and even as "muzak" elevator fodder. Hey, it sure as heck beats Liza singing *New York, New York*.

"Come to think of it, that may be our best-known song," said drummer Lars Ulrich. "It's cool because it's gotten a lot of attention, yet it's still very true to everything that Metallica has always believed it."

IN BRIEF: Metallimen at their commercial peak. A Metalli-song from a Metalli-band.

3. BLACK SABBATH, *PARANOID*

There are certain songs in the metal kingdom that have become so well-known that they're almost a cliche. Black Sabbath's all-time thud-rocker *Paranoid* fits that bill to the proverbial "T". Is there any among us who can hear this song's jet-fueled guitar riffs, or the Ozz' whined vocals and not instantly want to bang our heads against the nearest hard object? Such is the power of *Paranoid*, one of the all-time foot-stompin', head-bangin', crunch-munchin' metal anthems.

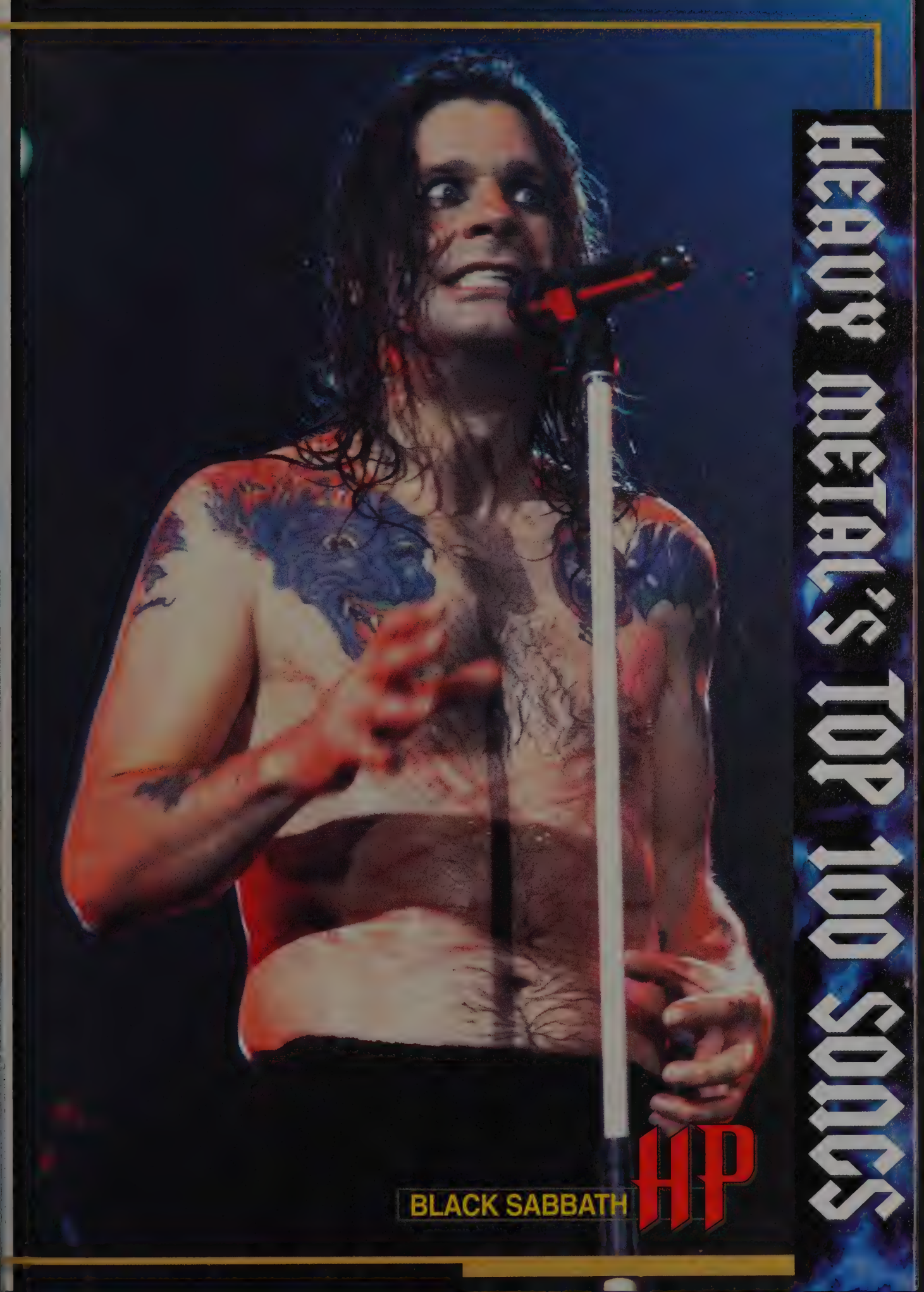
"It's so strange to think back to when we wrote that song," said bassist Geezer Butler. "It was just another of Tony's riffs that we took and ran with. We didn't really give it a second's thought."

IN BRIEF: Ultimate metal statement.

ALL-TIME TOP 10 MONOSYLLABIC SONGS

1. BURN, DEEP PURPLE
2. CREEP, STP
3. DEUCE, KISS
4. BLACK, SEVENDUST
5. DIG, MUDVAYNE
6. TRUST, MEGADETH
7. BALD, THE DARKNESS
8. ONE, METALLICA
9. TORN, POISON THE WELL
10. WALK, PANTERA




HEAVY METAL'S TOP 100 SONGS
BLACK SABBATH
HP

HEAVY METAL'S TOP 100 SONGS



2. LED ZEPPELIN, *STAIRWAY TO HEAVEN*

At a time in the late '70s when many people were still questioning the inherent artistic merit of the hard rock form, Led Zeppelin provided them all with something special to chew on with *Stairway to Heaven*. In its gradually building tempo, and it's orgasmic conclusion, this song possesses all the drama of a theatrical masterwork— but only this one features the banshee wails of the inimitable Robert Plant as well as one of rock's most oft-imitated Jimmy Page guitar solos. Quite simply, *Stairway to Heaven* is one song that has it all.

"We always sensed that the song was special," said bassist John Paul Jones. "Even when it was first coming together in the studio, we felt that we were creating something that was notably different."

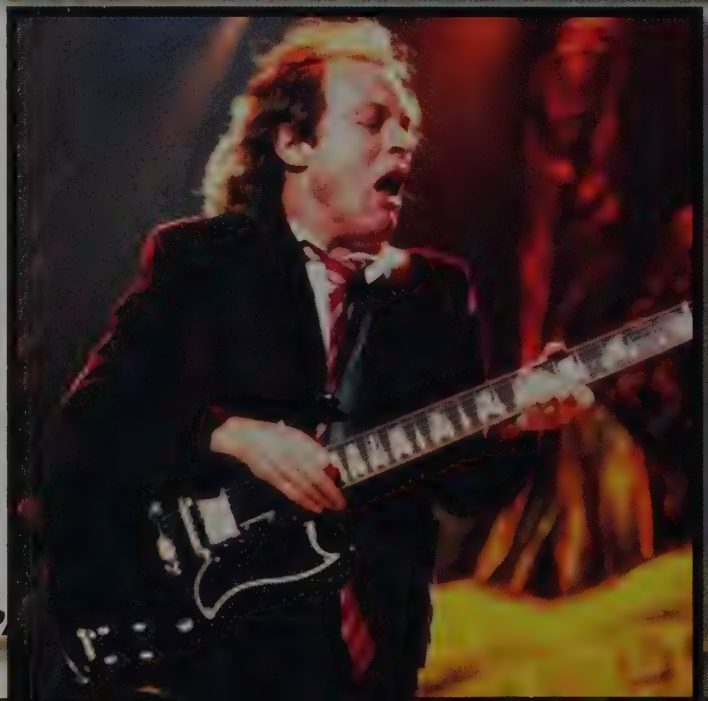
IN BRIEF: Most played rock song ever.

1. AC/DC, *HIGHWAY TO HELL*

Have three chords ever sounded better? Even more than two decades after it first blasted through the hard rock stratosphere, AC/DC's timeless classic *Highway to Hell* still sounds as vibrant, as vital and as vitriolic as ever! With the late. great Bon Scott adding just the right demonic vocal touch to augment Angus Young's hotter than Hades guitar riffs, this is one song that everyone knows... and everyone loves. If there was just one timeless tune that you could to play for the uninitiated in order to give them a crash course on the hard rock lexicon, then this would be it.

"If you're asking whether we thought we were creating a classic song when we recorded this one, the answer would be, we hoped so," Angus said. "But you never know; we hope that *every* song we record is a classic."

IN BRIEF: No stop signs... no speed limit!



ALL-TIME TOP-10 MOST FAMOUS SONGS

1. STAIRWAY TO HEAVEN, LED ZEPPELIN
2. HIGHWAY TO HELL, AC/DC
3. ROCK AND ROLL ALL NITE, KISS
4. WELCOME TO THE JUNGLE, GUNS N' ROSES
5. IRON MAN, BLACK SABBATH
6. ENTER SANDMAN, METALLICA
7. BOHEMIAN RHAPSODY, QUEEN
8. SMOKE ON THE WATER, DEEP PURPLE
9. ROCK YOU LIKE A HURRICANE, SCORPIONS
10. SMELLS LIKE TEEN SPIRIT, NIRVANA

HEAVY METAL'S TOP 100 SONGS

AC/DC

HP

FROM THE HIT PARADER

VAULT

Each month we bring you an incredible feature direct from the voluminous **Hit Parader** vault— an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous— and in some cases, infamous— stars. So direct from our June, 1996 issue is this "vintage" interview with the inimitable Kiss.



Few could believe their eyes. There before them, instruments in hand, stood none other than Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss— the original, legendary members of Kiss. Could it really be happening, or was this strange apparition nothing more than some wet dream concocted by a slightly-over-the-edge member of the Kiss Army?

No, it was real...*very* real. After months of rumor, speculation and innuendo, the four charter members of Kiss were ready to perform together for the first time in nearly 14 years, teaming up late last summer for a special *MTV Unplugged* performance. By now you've all seen the show, heard the music and come to grips with the facts behind this brief, albeit spectacular reunion. We just figured you still might want to read the *real* scoopage about the behind the scenes wrangling that went on in order to get this reunion to happen— and, more importantly, what future Kiss reunions might occur in 1996...and beyond.

"It was a fun night, a very special night for everyone involved," Simmons stated. "The *MTV Unplugged* show was something we had been trying to do for quite a while, but it takes time to choose the correct material, rework some of the songs and get a set ready for a show that's going to be taped and then watched over and over again by millions of people. It's not exactly like just going on stage in front of a few friends and have an informal jam...even though in many ways that's what it felt like once we actually did the show. Having Ace and Peter join us just seemed like the natural, logical thing to do. This show was a unique commemoration of Kiss' entire career, so to have them there was only fitting."

But the logistics of making this special event happen were far from easy. It's no secret that some deep, bitter resentments had developed between the Simmons/ Stanley side of Kiss and their two departed bandmates over the years. The oft-discussed drug problems of Frehley and Criss had forced their ouster from the band at a time when Kiss was at the height of their multi-platinum, costumed glory in the early '80s. Since then, through a succession of drummers and guitarists, Kiss has managed to maintain their high-profile lifestyle despite a steady pattern of diminishing album sales and lower concert grosses. At the same time, Criss and Frehley were battling to get both their personal and professional lives in order, surviving a series of difficulties to emerge in the early '90s as "reborn" rockers, clean from their addictions and ready to get on with their lives, both on-stage and off.

"I went through some tough times," Frehley said. "But I never lost my love for Kiss, or for the guys who were in the band. I knew they were behind me, that they wanted me to get my life together. Yeah, there probably was a little bit of anger at times, but looking back I think most of that was probably directed at myself for letting drugs control my life in the first place. The day I finally beat all that crap and got it out of my life was the best day of my life."

It was when they felt that Criss and Frehley were both, indeed, clean and sober that their fans' constant requests for a Kiss reunion began to be taken more seriously by Simmons and Stanley. While the pair never considered getting rid of current Kiss bandmates Eric Singer (drums) and Bruce Kulick (guitar), the concept of playing a special show with Ace and Peter involved began to sound more and more feasible. The right opportunity was needed— and through the band's own hard work and diligence it was finally found.

As many of Kiss' long-time fans know, throughout 1994 the band was directly involved with a series of Kiss conventions across the United States. There the group's fans could meet and greet one another— and the band members themselves— as well as exchange Kiss information and collectibles through a variety of Kiss dealers and merchandisers. The band agreed to perform a series of acoustic shows at these conventions, in return receiving a healthy cut of the event ticket price and a share of merchandising royalties. All the while a plan was brewing in their heads; they wanted to polish their acoustic set, and rework some of Kiss' classic songs with the idea of filming an *MTV Unplugged* later in the year. Always savvy business men, Stanley and Simmons were well aware of what the *Unplugged* series had done for the sagging careers of other veteran rockers, from Eric Clapton to Aerosmith, and they understandably wanted to be part of the action.



"I don't think our songs have ever really gotten the proper degree of respect," Stanley explained. "So many people think of Kiss and imagine our stage show or think of only the great, loud rock and roll...and you know what? That's probably the best way to think about Kiss. But the fact is that we've written some really good songs over the years, and by presenting them in an acoustic, *Unplugged* format people had the chance to hear the words better and understand that there were some solid melodies and song structures involved with those tunes."

According to inside sources at MTV, at first the network was not exactly overwhelmed by the idea of putting "dinosaur rockers" like Kiss on their super hip *Unplugged* show. Negotiations between the two parties dragged on until Kiss pulled out the trump card; they'd agree to stage an on-air reunion during the show. That was certainly enough to convince even the most stubborn MTV executives that not only was this a good idea— it was a *great* idea. "Suddenly everyone up here wanted to take credit for it," one inside source revealed. Soon, Frehley and Criss were brought in for extensive rehearsals that lasted for more than two weeks (hey, they were only going to be involved with *three* songs) and Kiss' *Unplugged* show was ready to roll.

On the night of the tapings in New York's Sony Studios last August 9, things went off almost without a hitch. Yeah, the band had to go back and re-cut such Kiss Klassics as *Do You Love Me* and *Domino* a number of times (Simmons blew the lyrics to the latter no less than four times), but when it came time to roll out their "surprise" guests and have Ace perform *2000 Man*, Peter sing *Beth* and everyone to join in on the show's finale, *Rock And Roll All Nite,* things went better than even the band could have expected. Except for Stanley breaking a string during the first version of the finale, and Ace forgetting the words once to his song, it was like old times for the invited throng of 500 fans.

"I know the fans got a big kick out of seeing us all together again," Simmons said. "But we got a kick out of it too. This was fun for us. Now, of course, everyone wants to know what's going to happen next. Will we do more shows like this? Well, all I can say is that Kiss has always enjoyed keeping a few little secrets, and throwing a few surprises at people when we can. All I will say is that the fans should just about expect anything and everything from us in the year ahead."

OZZFEST 2006

SECOND STAGE REPORT

BY AMY SCIARRETTO

The Ozzfest Second Stage has been a launching pad for several of metal's hottest stars Killswitch Engage, Shadows Fall, Mudvayne, Cradle Of Filth, The Used, are just a few of the stage's most noteworthy alumni. But as much as Ozzfest makes stars, it's also had its share of duds and has severed as a veritable graveyard for some major label metal flops. Does anyone remember Magna-Fi? How about Hotwire? Twisted Method? Memento? This list could go on, but we're here to celebrate 10 years of Ozzfest as one of the most wildly successful annual summer tours. And this year, Ozzfest has nothing to be ashamed of on its side stage. All bands are hot, up 'n coming, and represent the best of the best in the metal underground. Ozzy and Sharon and the tour's organizers have mined the extreme metal soil and have come up with some gems. They've recruited the hardest working, most passionate bands out there, bands with rock solid work ethics, vital fan bases, and from-the-heart music. There are no major label manufactured acts here. Here's our breakdown of "Who's Who" on this year's side stage, and what makes them special, along with some fun facts and tidbits. Remember, kids, Ozzfest takes place in the sweltering burn and heat of summer so hydrate, hydrate, hydrated, and make sure you bring your sunblock when the tour hits your hood. Now, without further adieu, we present this year's Ozzfest Second Stage.

FIXED SLOT/HEADLINING BANDS: Ozzfest is a bit of democracy, and every year, there are 3-4 bands with fixed slots; that is, these bands perform at the same time every afternoon, usually around 2 PM and after. These bands have earned the right to play at a set time.

BLACK LABEL SOCIETY

Of Ozzfest Appearances: Almost all of 'em! Zakk Wylde and his BLS normally open the Main Stage, but this year, Zakk and crew are headlining the side stage. What a way to cap off the second stage fun!
Who: Black Label Society is Zakk Wylde's band. Zakk Wylde is Ozzy's longtime guitarist, and he also appeared in *Rock Star,* the movie that was loosely based on the Ripper Owens/Judas Priest story. Zakk is this generation's guitar god. Recently signed to Roadrunner after being somewhat of a journeyman hopping from label to label, this partnership between metal's biggest label and metal's biggest guitarist should make Zakk a household name.
Why: Wylde is an extended member of the Osbourne family, and with Ozzy sitting out this year, Zakk is a staple, a familiar face in the metal storm. If he wasn't there, Ozzfest's entire equilibrium would be off. Did we mention that he's a deity on guitar? And that he rocks?
Did You Know: Zakk Wylde has logged the most Ozzfest appearances than any artist in the tour's history; he's played the most Ozzfest shows, and has actually performed more than Ozzy himself, who has had to cancel performances due to ill health. Zakk has been Ozzfest's busiest performer, often playing with Ozzy when he headlines and in Black Label Society.

ATREYU

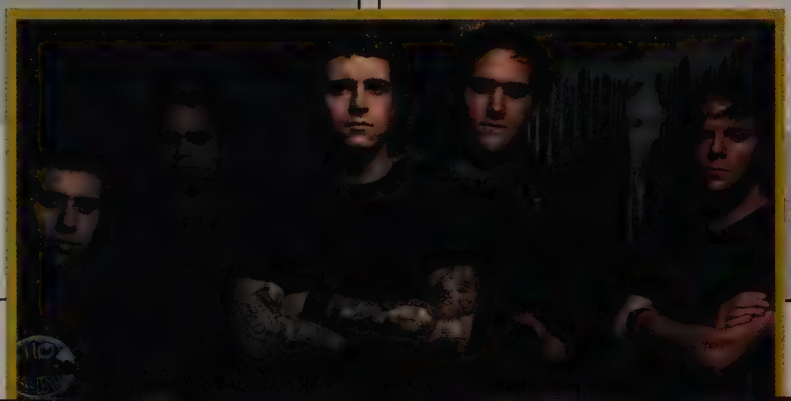
Of Ozzfest Appearances: Second; they debuted on Ozzfest in 2004.
Who: Orange County band with a taste for guitar solos. Atreyu have just issued their third –and final- album for Victory, titled **A Death Grip On Yesterday**. Atreyu are this generation's glam metal. They are capable, deft players with a taste for over the top, catchy melodies. Heavily tattooed, these kids are co-headlining the side stage and are ready to take that next step. We're expecting them to make the major label leap later this year.
Why: Atreyu sell records and put people in the seats. And that's key for this tour. Atreyu also offer a keen sense of melodicism, allowing them to stand out against their peers on what has turned out to be a rather brutal side stage roster. Expect to see the kids in the pit singing along to the bang's huge choruses.
Did You Know: Atreyu take their unusual name from the 80s movie, **The Neverending Story**.

UNEARTH

Of Ozzfest Appearances: Second; they debuted on Ozzfest in 2004.
Who: Massachusetts mosh metal band that also likes to toss in a few guitar solos to keep things interesting.
Why: At press time, the band was readying its second effort for Metal Blade, the follow-up to the 100,000 and counting **The Oncoming Storm**. They were supposed to work with noted knobsman Ross Robinson, but things fell through and they went with Terry Date, who has worked magic with The Deftones. Nevertheless, the Ozzfest audience is a key arena for promoting a new album, and Unearth have lined their ducks up in a row. Fans will get a taste of the new record through the band's Ozzfest performances.
Did You Know: Singer Trevor Phipps runs Ironclad Recordings, while guitarist Ken Susi produces bands on the side. Obviously, the Unearth boys are multi-taskers.

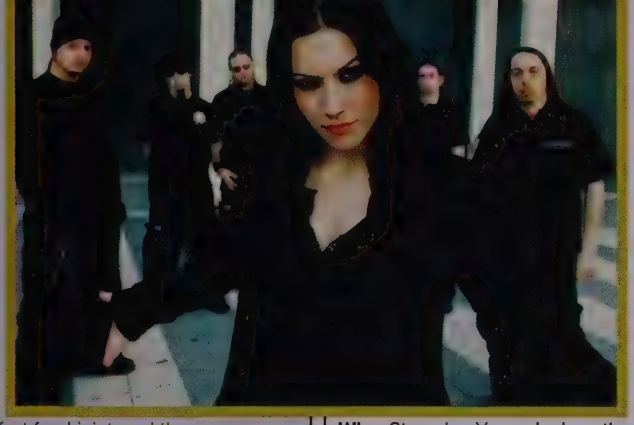
BLEEDING THROUGH

Of Ozzfest Appearances: Second; they debuted on Ozzfest in 2004. (Are you seeing a pattern here? Atreyu, Unearth and BT went to Ozzfest summer camp together in '04 and are reuniting!)
Who: Atreyu's fellow Orange County rockers give new meaning to the word "extreme." They use atmospheric, haunting keyboards, lacing their metal Molotov cocktail with an ethereal vibe. Always clad in black and with a deep appreciation for Morrissey and The Misfits, Bleeding Through just released their bruising third album, **The Truth** through Trustkill Records.
Why: BT's use of keyboards, along with the fact that an adorable young lady named Marta plays them, make them stand out from the crowd at all times. Their live sets are always 110% full-on energy, as well. You get tired just watching them; that's how hopped up these kids are.
Did You Know: Singer Brandan Schieppati once worked as a private investigator, doing surveillance on people who made false insurance claims and such. Obviously, he's got a much better job now.



NORMA JEAN

Of Ozzfest Appearances: First.
Who: Of the 4 fixed slot bands, Georgia's Norma



Jean are the only one making their Ozzfest debut. Their most recent album, **O God, The Aftermath**, is a noisy, distorted moshathon, full of clever song titles like *Vertabraille, Coffinspire,* and *Murderotica.* Despite making music that sounds as if it clawed from the bowels of hell, the members of Norma Jean are all Christians.
Why: They deserve it. They've had more employee turnover than your local fast food joint, and they never skipped a beat and never gave up. They're like a virus that won't die; they keep coming back, better and stronger than ever.
Did You Know: Norma Jean are the first band to ever represent Christian hardcore label, Solid State Records, on Ozzfest.
ROTATORS: The rest of the bands on the second stage rotate each day, often playing at the ripe hour of 9 AM. It's a rough run, but there are hundreds of bands that would give their eyeteeth for a chance to play Ozzfest, so these bands pay their dues and play at different times each day. It goes in a cycle. The band that plays right before the rotators has to go *first* the next day, and so on and so forth.

WALLS OF JERICHO

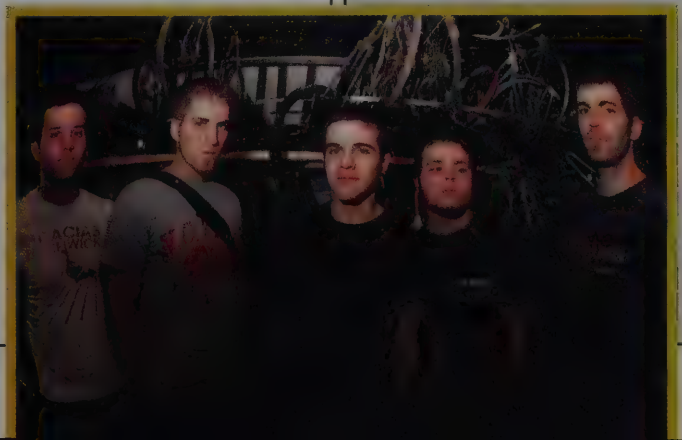
Of Ozzfest Appearances: First
Who: Screamy metalcore band with a fierce singer in the form of Candace Kucsulain. This Michigan band broke up a few years back, but got back together. Obviously, it was a wise choice, because look at how far they've gotten since reforming.
Why: Ozzfest is a sausage party. For the most part, it's all dudes, all the time, from the people on the stage, to the fans in the crowd watching the bands. Miss Kucsulain, a tiny, tattooed ball of fire, along with Bleeding Through's Marta, gives Ozzfest 2006 a nice, necessary jolt of estrogen. It's good to see the ladies represent at Ozzfest.
Did You Know: Kucsulain has been a body piercer in the past.

THE RED CHORD

Of Ozzfest Appearances: First
Who: Another Massachusetts metal band! (There's a lot of those this year!) The only grindcore band on this year's lineup, The Red Chord are aggressive, abrasive, and go down like a rusty nail milkshake. It takes a special kind of person to listen to their brilliant Metal Blade debut, **Clients**, which is lyrically based on people that singer Guy Kozowyk met while working at a pharmacy/convenience store in his native Mass, from start to finish.
Why: There's always one or two bands that the powers-that-be at Ozzfest put on the side stage, that seems like a wild card, a dark horse, and one that doesn't quite fit. The Red Chord is that band, for Ozzfest version 2006. Ozzfest took a chance by putting such a super fast band on the bill, but we're certain it'll reap rewards.
Did You Know: Kozowyk runs Black Market Activities, a record label that's home to extreme bands like From A Second Story Window, Ed Gein, and Animosity.

A LIFE ONCE LOST

Of Ozzfest Appearances: First
Who: Philadelphia based band that released the new album, **Hunter,** last summer. ALOL spent last summer trekking across the country on the inaugural Sounds Of The Underground tour, a major Ozzfest competitor. What better way to follow up one high profile summer tour than with another? A Life Once Lost also play teeth-gnashing, high tech metal not unlike Meshuggah.
Why: A Life Once Lost are one of the best up 'n coming bands out there. Period. End of story. They tour like there's no tomorrow, and they've got their live legs firmly underneath them. They could very well be this year's breakthrough stars on the side stage.
Did You Know: A Life Once Lost released a record on Deathwish, Inc, titled **A Great Artist**. If you don't own it, head to the local record store or eBay to find it. It's worth the trouble you'd go through to get it.



STRAPPING YOUNG LAD

Of Ozzfest Appearances: First
Who: Strapping Young Lad are the brainchild of Devin Townsend, a crazy Canadian with a Hulk Hogan style mullet. On their last effort, **Alien**, Townsend turned up the noise, not caring if any of his songs were unlistenable. Many of them were grating chunks of noise, but they were still brilliant.

Why: Townsend, despite all of his neuroses, is a heavy metal visionary. Both he and SYL are the weirdest, quirkiest things about this year's side stage. And that's a recipe for making the band stand out to fans.

Did You Know: Townsend has several other projects, among them The Devin Townsend Band, Ocean Machine, and Physicist.

ALL THAT REMAINS

Of Ozzfest Appearances: First
Who: Massachusetts –there's a lot of those this year, as we said previously- based band with a knack for guitar solos that would make guitar teachers drool. Also, singer Phil Labonte may be small in stature, but he's got more energy and stamina than a schoolyard full of fourth graders that just ate a bushel of Pixie Stix and downed them with buckets of Mountain Dew.
Why: All The Remains have a new album coming out, and promoting it on Ozzfest is a surefire way to make new fans.
Did You Know: Singer Phil Labonte was the original singer for Shadows Fall, and he sang on their first effort, **Somber Eyes To The Sky,** before being replaced by Brian Fair.

FULL BLOWN CHAOS

Of Ozzfest Appearances: First
Who: New York metal band that's tougher than a gang of hoods and hooligans without consciences. That's pretty tough. You wouldn't want to get on any of their bad sides, that's for sure. Full Blown Chaos are the most underground of the side stage bands.
Why: They're underdogs bringing a blue collar, urban work ethic to Ozzfest, which has in the past been littered with major label buy-on bands with no history, no tour experience, and no mojo to get them to a second album. FBC have been working hard since day one, and that's what makes 'em shine.
Did You Know: Full Blown Chaos are signed to Stillborn Records, the label run by Hatebreed's Jamey Jasta. Congrats, by the way, to Hatebreed for copping their fourth Ozzfest appearance, which finds them on the main stage.

BETWEEN THE BURIED AND ME

Of Ozzfest Appearances: First
Who: Spastic, all-over-the-metal-map North Carolina band. Not as fast as The Red Chord, but every bit as devastating, Between The Buried And Me are art rockers with a penchant and flair for vicious, fast guitar work. They're another band that has lost members but has rebounded with aplomb, namely on last year's **Alaska.**
Why: Again, Ozzfest adds chancey, ballsy bands to the lineup each year. Past risks include critical darlings like Meshuggah. This year, Ozzfest went out on the limb with The Red Chord and BTBAM. It's a great boost for the true extreme underground, which is well represented by these two bands.
Did You Know: Singer Tommy Giles has an electronic based side project dubbed **Giles.**

"If you sound, look and act like a metal band, you're most likely a metal band."

BULLET FOR MY VALENTINE



TAKING THEIR SHOT

BY TOM LONG

Ya gotta hand it to the Brits. While on our side of the Atlantic we seem quite content to present various forms of rap musings and pop posings as our primary means of musical entertainment, on their side of the Big Pond, the British seem to remember how to rock! The fact of the matter is that nowhere on earth are bands more proud of their nation's hard rock history that the United Kingdom, and a talented, young band known as Bullet For My Valentine seem determined to add the latest illustrious chapter to their homeland's already-legendary book of riff-loving heroes. For vocalist/guitarist Matt Tuck, guitarist Michael Padget, bassist Jason James and drummer Michael Thomas the quest isn't just to become "another" 21st Century metal attraction... it's to become the biggest, baddest band in the world! And with the success of their debut disc, **The Poison**, these determined lads seem well on their way to achieving their lofty goal.

"So many bands we encounter these days seem very shy about admitting their fondness for metal," Tuck said. "They seem to go out of their way to classify themselves as anything but a metal band. But to our way of thinking, if you sound like a metal band, act like a metal band and look like a metal band then more than likely you *are* a metal band. We are a heavy metal, and we're very proud about it."

Drawing heavily— in both sound and spirit— upon such influences as Metallica, Guns N' Roses and Iron Maiden, there's no way of avoiding the balls-to-the-wall approach that Bullet For My Valentine bring to their work. On such power packed songs as *Suffocating Under the Words of Sorrow, Her Voice Resides* and *Hand of Blood* (which is drawn from their advance EP of the same name) these guys show that today's brand of metal can draw upon the form's hallowed roots while still remaining fresh, inventive and powerful. Having already emerged as major stars back home (where their distinctive faces routinely adorn the covers of Europe's biggest metal mags), according to Tuck the next avowed goal for BFMV is conquering America.

"We've already done a small American tour, and that was very interesting," the frontman said. "The States are very different than any other place we've been. There, you may be somewhat known in one market, and totally unknown in the next. It's all very localized unless you have a video on MTV. Thankfully, our videos are beginning to get some attention, so hopefully by the next time we come over, a lot of people everywhere will know who we are and what we do."

The forge-ahead-at-all-costs attitude espoused by Bullet For My Valentine both on album and stage has been fermenting ever since the band's core members— Tuck, Padget and Thomas— first met while growing up in the town of Bridgeend, Wales. It was there, when still in their mid-teens, that this aspiring unit put together their first unit, Jeff Killed John, which reflected their taste in the hard-hitting sounds created by everyone from Machine Head to Motorhead. For the next seven years little of note took place, as the band went through the "required" changes in style, sound and attitude. But then in 2003, with the addition of James, and a recommitment to their metallic cause, the quartet changed their name to the evocative Bullet For My Valentine, recorded a debut EP and hit the British club circuit. It only took two gigs for the band to be signed!

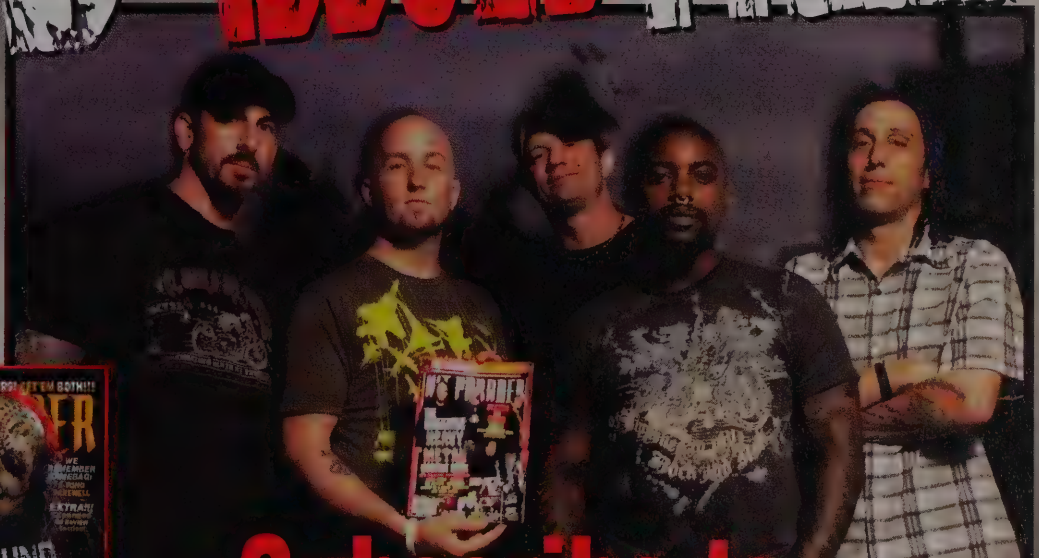
"I think they key for us is that while we're a true metal band, with all the inherent aggressiveness that it implies, we're also a band that enjoys writing great songs," Tuck said. "To me, that's what separates us from the crowd. There's something extra to grab hold of when you hear our music— whether it's on the album or when we're on stage. And when you top it all off with the fact that we're not bad to look at, you get the notion that we're probably going to succeed at this."

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Metal Musings

BY MIKE G

For 17 years Mike Greenblatt was the editor of Metal Maniacs *magazine. During that time he was in constant contact with the metal musicians who inhabit the outer extremes of the hard rock world. Now he brings his voluminous knowledge—as well as his deft writing skills—to the pages of* Hit Parader.*—Ed.*

"I'm the bi**h that you can't ignore," shouts **BENEDICTIM** vocalist Veronica Freeman on *Misogyny*, a track off their debut album, **Uncreation**.

Benedictum, from San Diego, might be the next hot metal band fronting one hot hot female in the person of Freeman, who seems to have learned her Doro lessons well. Obviously influenced by such bands as Psychotic Waltz, Rough Cutt and Warrior, Benedictum is hoping for the bigtime with **Uncreation**, a sprawling Grand Metal Statement that fuses Power Metal with prog elements. There's even stylistic nods to early Rainbow and mid-period Savatage within its grooves. The riffs could be construed as fierce due to guitarist Pete Wells and his obvious knowledge of metal history. Wells has the capacity to incorporate his history lessons and make it come out new and adventurous.

"Pete and I have known each other for over 10 years," explains metal's newest diva. "We were both in a band call Malady for several years and when that came to an end we stayed together and started looking for an all new crew." Enter drummer Blackie Sanchez and keyboard player Chris Morgan (who previously toiled in a Dio tribute band). "They added such great texture to the whole thing," she says. "We had a few tunes of our own but really wanted to see what would happen as we wrote together."

Guitarist Craig Goldy, who actually played with the Great God Dio, pushed Veronica to go forward and produce a demo which he promised to pass along. As Veronica says, "He had a chance to come see me in San Diego and I played him some of our recordings from rehearsal and he freaked out!" Goldy knew, though, it needed better production, so he enlisted bassist/producer Jeff Pilson from Dokken. They all went into the studio Pilson shares with former Warlock bassist Tommy Henriksen and co-mixed.

"Working with Jeff was truly an exceptional experience," gushes Veronica. (Ultimately, though, Jesse Wright, of the band Cage, took over bass duties.) "We brought our whole body of work—all of Malady's stuff, and the stuff we wrote as Benedictum—the whole deal, and he picked it apart and re-arranged things. That was hard at first but well worth it. Jeff is extremely focused and he will definitely make you do your best, drawing out of you a new level of performance that you may not have thought possible. He is an amazing producer as well as a great friend."



On the strength of a three-song demo, the band was signed to Locomotive Records and completed the debut, which includes a cover of Black Sabbath's *Heaven And Hell*. (Another Sabbath cover, *The Mob Rules*, was left off the album.) "We have worked our asses off to get to this point and we are really ready to go full tilt and take it to the next level," she says.

We asked the wild wooly woman to comment on some of the tracks off the debut and here's what she had to say.

Uncreation: "Really, it started out as one thing and morphed into another. Basically, the song is about something I must believe. Namely, that we have the power to uncreate and re-create ourselves every day. We *can* change our lives.

#4: "This song is about my experience facing the ghosts of the past."

Ashes To Ashes: "This is truly dark. But it's how I feel sometimes. Life is often a struggle for me. Sometimes I feel like my dreams are about to blow away into ashes and that I'll never accomplish anything."

Misogyny: "The original inspiration was Ted Bundy and serial killers of his ilk, the ones who torture and degrade women. They have an inner hatred of women and I find that disturbing and fascinating at the same time. You know it always seems to be the guy next door. Like that BTK killer, no one would ever have suspected. The song is from the perspective of a victim, or prospective victim. `You will not take my dignity/with your misogyny/you will not take my life/you cannot make it right.'"

Wicca: "I have this strong sense of anger when I see an injustice. Sometimes I ponder on what it would have been like to have been persecuted for your beliefs. The witch hunts that happened in many countries around the world were based on ignorance, greed and fear. This song is based on a book that had a letter from a man back during the witch trials who was being held and tortured as a witch. He was dangled from a ladder and then dropped several times, had his fingers broken and other horrible things until he would give names and confess to being a witch. The letter was to his daughter saying goodbye for he knew he would never see her again. His daughter's name was Veronica so I really tripped out on that."

Heaven And Hell: "I always wanted to perform this song."

Them: Pure attitude. For so many years, I would walk into a club, it would be metal night, and people had not heard of us and were going, `you're the singer? A chick?' That always made me feel bad. It's like they wanted me to fail. At the same time, I was going through a rough time at work. This one person, who had an agenda, was fabricating stories about me. I was so angry because the boss didn't want to believe me and sided with him. I was proved right later but at the time I was just being what he called a `hysterical woman.' I was so mad! That anger fuels this song's angst."



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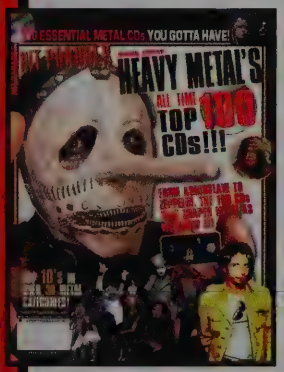
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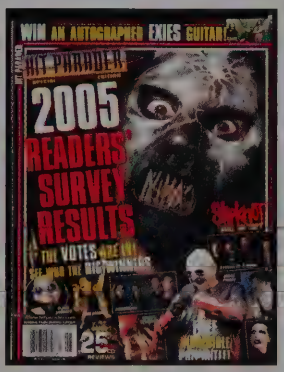
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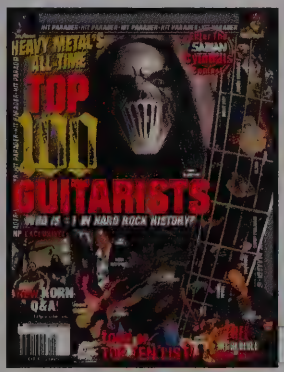
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24751 **SUBLIME** Sun Logo
53841 **SYSTEM OF A DOWN** Hypnotize
48396 **SYSTEM OF A DOWN** Statue Of Liberty
48399 **TED NUGENT** Flaming American Flag Guitar
39124 **TENACIOUS D** Cleveland Steamers Logo
47913 **TESTAMENT** Souls Of Black
53356 **TOOL** Grey Eyes Logo
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
50737 **TRIVIUM** Lifeforce Logo
52860 **TRIVIUM** Mutant Angel Art/Symbol
50899 **UNDEROATH** Our Refuge And Strength
48760 **UNEARTH** Bombing The Dead
48761 **UNEARTH** Red Angel Logo
45935 **USED** Script Logo
53360 **USED** Vertical Stencil Logo & Flying Bird
45963 **VAN HALEN** Eddie 5150 Guitar Design
42083 **VAN HALEN** Original Group Photo
52259 **V. REVOLVER** Chick Sitting With Revolver
11310 **VENOM** Black Metal
50827 **WEDNESDAY 13** Transylvania 90210































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40030 **AC/DC** Album Covers Discography
54890 **AC/DC** Bonfire
54891 **ALICE IN CHAINS** Head On Shck
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
53642 **A. SEVENFOLD** Death Bat Winged Skull Logo
42336 **B. L. SOCIETY** BLS Colors/Logo
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
38174 **BLACK SABBATH** Sold Our Soul Group Photo
54895 **B. BENJAMIN** Group Standing By Equipment
52535 **CKY** Group Posed In Lobby Photo
47339 **CLASH** London Calling
25103 **CRADLE OF FILTH** Heavens Mutant Children
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
53809 **F. OUT BOY** Individual Group Members Crest
39855 **GODSMACK** Sun Logo/4 Group Faces Photo
53091 **GREEN DAY** Grp In Blk Dress Shirts
50015 **GREEN DAY** Rolling Stone Cover Collection
48310 **GUNS N ROSES** Roses & Pistols Logo
54117 **HIM** Shirtless Ville In Front Of Heartagram
54509 **HIM** Group Standing In Front Of Tribal Vines
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
54118 **IT DIES TODAY** Grp Standing In Front Of Gate
40034 **JIMI HENDRIX** Axis Bold As Love
54293 **JOHNNY CASH** With Guitar Giving The Finger
48587 **L. ZEPPELIN** Group Standing Next To Airplane
39142 **L. ZEPPELIN** Stairway To Heaven
40751 **MARILYN MANSON** Wearing Cap With Cross
50857 **MARS VOLTA** Frances The Mute
32926 **METALLICA** Master Of Puppets
44669 **METALLICA** St. Anger Group Live Collage
[illegible] **MISFITS** With Skull
51346 **MUDVAYNE** Lost Found Group Water Heads
54728 **M. C. ROMANCE** Group Between Tour Buses
51649 **M. C. ROMANCE** Group Posed In Room
53761 **NINE INCH NAILS** With Teeth
54924 **NIRVANA** Kurt Cobain Posed In Shades
48929 **NORMA JEAN** O God The Aftermath Group
24229 **PANTERA** Group Live On Stage Collage
13861 **PINK FLOYD** Wish You Were Here
54510 **RAMONES** Rocket To Russia
39511 **ROLLING STONES** Classic Tongue
51165 **RUSH** Man In Star Logo
53830 **SEX PISTOLS** Sid Vicious Snarling Photo
51368 **SHADOWS FALL** Group Posed In The Forest
51903 **SLAYER** Soundtrack To The Apocalypse
54751 **SLIPKNOT** Group Dressed In All Black Suits
31686 **SLIPKNOT** Pentagram Logo/Group Photo
21450 **SUBLIME** Brad Nowell Tribute Portrait
53829 **SYSTEM OF A DOWN** Group Lying In Clock
49809 **SYSTEM OF A DOWN** Mezmerize
11503 **TOOL** Man Emerging From Water
47144 **UNDEROATH** Group Photo W/Syringe Tubes
49677 **USED** Group Photo Getting Curb Checked
52537 **USED** Group Standing Outside Of Building
54946 **V. REVOLVER** Group Posed Standing In Ramp
48461 **WHO** Group Wrapped With British Flag Photo

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17174 **AC/DC** Angus With Guitar
54525 **A. SEVENFOLD** Gun & Skull
54526 **B. SABBATH** Grp Posed In Field
54524 **C. OF BODOM** Follow The Reaper
54527 **C. OF FILTH** Cruelty And Beast
25974 **DANZIG** White Skull 666
24473 **DEFTONES** Red Pony
32349 **DISTURBED** Tormented Face
54534 **FEAR FACTORY** Demanufacture
44795 **HIM** Heartagram Logo
51374 **IRON MAIDEN** The Trooper
19845 **KORN** Follow The Leader
12277 **L. ZEPPELIN** Stairway To Heaven
25976 **MARILYN MANSON** Band Photo
12285 **METALLICA** Master Of Puppets
12287 **METALLICA** Ride The Lightning
53814 **MOTLEY CRUE** Red, White & Cru
42104 **MOTORHEAD** England Skull Logo
53387 **OTEP** Only Solution Is Revolution
25951 **O. OSBOURNE** Highway To Hell
25983 **PANTERA** Confederate Flag
17781 **R. AGAINST MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
40563 **SLIPKNOT** Star Logo/Group

Embroidered Baseball Caps

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TRUCKER STYLE CAPS

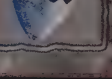
52681 **AS I LAY DYING** Paint Splatter Pistols
52980 **A. SEVENFOLD** Red Death Bat Winged Skull
46825 **BLACK LABEL SOCIETY** Allover Brewtality
52984 **CRADLE OF FILTH** 3-D Logo & Barbed Symbol
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
53653 **GREEN DAY** Heart Grenade Seal Logo
49584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Allover Killers
45636 **KILLSWITCH ENGAGE** Wings Logo
52672 **KORN** Classic White Logo In Navy Blue Oval
45583 **LED ZEPPELIN** 1st Lp Cover
52677 **METALLICA** Scary Guy Art With Logos
51879 **MUDVAYNE** Guerilla Skull & Crossed Guitars
52692 **SLIPKNOT** Maggot Corps Group Collage Photo

BASEBALL STYLE CAPS

53807 **AC/DC** Outlined Classic Logo In Flames
53622 **ALICE IN CHAINS** Yellow Sun Logo
52871 **AS I LAY DYING** Green Skull Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
53805 **BLACK SABBATH** Cross With Bloody Logo
36362 **CRADLE OF FILTH** Dragon Logo
45592 **HIM** Heartagram & Logo
52672 **IRON MAIDEN** Killers Art With Logo
42085 **KORN** Logo With Large Tribal Design
52874 **LAMB OF GOD** Death Maiden & Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Sta
53608 **M. CRUE** Logo W/Pentagram In Backgroun
49350 **MUDVAYNE** Lost And Found Logo
50892 **MY CHEMICAL ROMANCE** Logo/Coffin Crest
28554 **PANTERA** Flaming Skull Logo
53723 **SHADOWS FALL** Black On Black Logo
45597 **SLAYER** Logo & Eagle In The Abyss
52294 **SLIPKNOT** 3-D Red & Black Logo
41215 **SUBLIME** Flaming Sun Sheild Logo
53604 **SYSTEM OF A DOWN** 3-D Logo
46057 **TOOL** Laterlus Logo

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35651 **AC/DC** Logo
47038 **AUDIOSLAVE** Flame Logo
39009 **BLACK FLAG** Bars Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
39010 **DOORS** Logo
41280 **D. K. MURPHYS** Shamrock Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42208 **KORN** Logo
50605 **LACUNA COIL** Sun Logo
42299 **LYNYRD SKYNYRD** Logo
19990 **MISFITS** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
42300 **Q. OF STONEAGE** Sperm O Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

Windproof Lighters $10

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40362 **AC/DC** Logo
37982 **BLACK LABEL SOCIETY** Sonic Brew
40360 **B. SABBATH** Masters Of Reality Logo
32062 **CRADLE OF FILTH** Dragon Logo
40730 **GODSMACK** Sun Skull Logo
51522 **GREEN DAY** Eagle Crest Logo
49778 **KORN** Cell Logo
55462 **L. ZEPPELIN** Swan Song Logo
49784 **L. SKYNYRD** American Flag Girl
46605 **METALLICA** Master Of Puppets
49779 **MISFITS** Kennedy Bullet
50532 **M. CRUE** Shout At Devil Logo
38438 **MUDVAYNE** End Of All Things Logo
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
55461 **SHADOWS FALL** Fall Skull
25752 **SLAYER** Logo
51523 **SLIPKNOT** Group Posed In Star Logo

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35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
19978 **DISTURBED** Silver Mean Smiley Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
28677 **PANTERA** Silver Logo
28668 **SUBLIME** Silver Logo
35579 **SYSTEM OF A DOWN** Silver Logo

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35583 **AC/DC** Logo
41333 **BLACK LABEL SOCIETY** Brewtality
25294 **DISTURBED** Mean Smiley Face
25285 **GODSMACK** Sun Logo
41263 **IRON CROSS** Black Iron Cross
42301 **KORN** Logo
19999 **MISFITS** Classic Skull
39507 **OZZY OSBOURNE** Logo
28699 **PANTERA** Logo
39863 **PINK FLOYD** Darkside Of The Moon
35580 **RED HOT CHILI PEPPERS** Logo
28696 **ROB ZOMBIE** Logo With Pentagram
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25279 **SUBLIME** Logo
35584 **SYSTEM OF A DOWN** Round Logo
25291 **TOOL** Pill Logo

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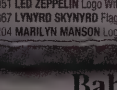


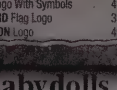


38221 **A PERFECT CIRCLE** Logo
38213 **AC/DC** Logo
38207 **AEROSMITH** Classic Wings Logo
11916 **ALICE IN CHAINS** Logo
38658 **BLACK SABBATH** Born Again Logo
32100 **CKY** Logo
39155 **DIO** Oval Logo
44946 **DISTURBED** Believe Symbol Logo
38218 **DOORS** Logo
38478 **DOWN** Logo
40686 **GODSMACK** Die Cut Sun Logo
47783 **GREEN DAY** Heart Grenade Logo
51047 **GUNS N ROSES** Bullet Logo
46803 **I. CLOWN POSSE** Running Hatchetman
51053 **IRON MAIDEN** Logo
11961 **KISS** Army Logo
49858 **KORN** Fist Rock Sign Logo
51051 **LED ZEPPELIN** Logo With Symbols
49867 **LYNYRD SKYNYRD** Flag Logo
38204 **MARILYN MANSON** Logo
43794 **MEGADETH** Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
38311 **MOTLEY CRUE** Girls Girls Girls Logo
39595 **MUSHROOMHEAD** Logo
42417 **NINE INCH NAILS** NIN Logo
41758 **NIRVANA** Smiley Face
18399 **OZZY OSBOURNE** Ozzy Logo
51449 **PANTERA** Crossed Swords Logo
19128 **PINK FLOYD** Dark Side Of Moon Logo
23486 **R. A. MACHINE** Battle Of Los Angeles
38635 **RAMONES** Presidential Seal Logo
12006 **ROLLING STONES** Classic Tongue
51052 **SEX PISTOLS** British Flag Logo
52421 **SHADOWS FALL** SF Star Logo
49167 **SUBLIME** Joint Logo
39599 **SUPERJOINT RITUAL** Logo
50055 **S. OF A DOWN** Hollywood Star Logo
36257 **TESTAMENT** Logo
12024 **TOOL** Laterlaus Logo
49884 **UNEARTH** Cherub Logo
49862 **USED** Strangled Heart Logo
38308 **VAN HALEN** VH Logo
49886 **VELVET REVOLVER** Contraband Girl

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41170 **AC/DC** Dirty Deeds Done Cheap Logo
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54024 **ATREYU** Omen Ravens Logo
52703 **AVENGED SEVENFOLD** Femovolution
52713 **B. L. SOCIETY** Cross W/Skull & Guns
45066 **BREAKING BENJAMIN** Celtic Logo
42526 **CHILDREN OF BODOM** COBHC Logo
32558 **CKY** Logo
48794 **CRADLE OF FILTH** Nymphetamine Logo
52781 **DEFTONES** Crown Evil Rabbit
53169 **DISTURBED** Screaming Faces In Heart
50593 **DREAM THEATER** Flaming Sacred Heart
44056 **FALL OUT BOY** Bunny & Bird
52250 **GORILLAZ** X-Ray Gorilla Skull Logo
53448 **GREEN DAY** High Contrast Group Photo
50769 **GUNS N ROSES** Slash Closeup W/Tophat
52741 **HIM** Manuscript Heartagram
45546 **I. MAIDEN** Bring Daughter To Slaughter
45507 **JUDAS PRIEST** Distressed Logo
53455 **KILLERS** Red & White Rhinestone Logo
54970 **KORN** Little Boys Head Logo
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
47396 **MARILYN MANSON** Pearls Face Photo
51371 **MEGADETH** Scorpion Logo
53760 **MESHUGGAH** Eyeball Deviant Logo
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** England Skull Logo
54121 **M. C. ROMANCE** Glass Robed Figure
53847 **N. I. NAILS** Jumbo NIN Logo Side Wrap
45928 **NIRVANA** Smiley Face Logo
37147 **OPETH** Logo
53042 **PANTERA** Crossed Swords Logo/Devil
54570 **RAMMSTEIN** Bloody Skull & Knives
45776 **R. C. PEPPERS** Technicolor Spiral Logo
45512 **SLAYER** Chrome Logo
52691 **SLIPKNOT** Skeleton Bride Logo
50586 **SUPER. RITUAL** Double Stencil Logo
24315 **SUBLIME** Sun Logo
47[illegible] **SYSTEM OF A DOWN** Head Logo

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

ALICE IN CHAINS

25755 **A PERFECT CIRCLE** Logo
52381 **ALICE IN CHAINS** Logo
25045 **BAD RELIGION** Crossed Out Cross
43986 **BLACK DAHLIA MURDER** Logo
43961 **BLEEDING THROUGH** Winged Skull Logo
49799 **B. BENJAMIN** Celtic Design Logo
36269 **CANNIBAL CORPSE** Bloody Logo
32098 **CKY** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
49796 **DOORS** Logo
38484 **DOWN** Logo
40722 **GODSMACK** Sun Logo
47789 **GREEN DAY** Heart Grenade Logo
25061 **I. CLOWN POSSE** Running Hatchet Guy
13678 **KORN** Logo
49803 **L. SKYNYRD** Winged Skull Logo
13684 **MARILYN MANSON** Logo
32156 **MISFITS** Classic White Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
49835 **PANTERA** Clawed Logo
29976 **PINK FLOYD** Logo With Symbol
39820 **ROLLING STONES** Classic Tongue
52427 **SHADOWS FALL** SF Monogram Logo
32138 **S. DISTORTION** Dancing Skelli Logo
19488 **STATIC X** Logo
22627 **SUBLIME** Logo
49798 **SYSTEM OF A DOWN** Logo
13834 **TOOL** Logo
46751 **USED** Script Logo
49823 **VELVET REVOLVER** Contraband Girl

Messenger Bags $35

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45982 **AC/DC** Classic Logo
54959 **ATREYU** Omen Ravens Logo
43917 **CKY** Red And Yellow Logo
53658 **GREEN DAY** Heart Grenade Logo
41421 **HATEBREED** Flaming Logo
45984 **HIM** Tribal Logo/Vines Logo
53673 **LED ZEPPELIN** Logo/Zoso Symbols
45980 **LINKIN PARK** Gothic Logo
53468 **MISFITS** Classic White Skull Logo
45981 **MOTORHEAD** England Skull Logo
52943 **M. C. ROMANCE** Ace Of Spades Skull
53697 **PINK FLOYD** Dark Side Of The Moon
55468 **SLIPKNOT** Logo Across Triple S Logo
40044 **SUBLIME** Logo/Sun Logo
53746 **USED** In Love And Death Lp Artwork

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GROUP WORKSHIRTS $39.95

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52236 **DEFTONES** Caligraphy Logo
45502 **HIM** Logo/Heartagram
52766 **IRON MAIDEN** Logo/Number Of Beast
48727 **LAMB OF GOD** Logo/Skeleton Bird Bomb
52684 **METALLICA** St. Anger Logo/Fist
49762 **SHADOWS FALL** SF Logo/SF Star Logo
52853 **SLAYER** Logo/Winged Skeleton & Dagger
53354 **SUBLIME** 40oz. To Freedom Sun Logo

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52699 **AS I LAY DYING** Circle Skull Logo
52706 **A. SEVENFOLD** Logo W/Pocket Bats
38811 **B. L. SOCIETY** BLS Logo/Brewtality
42527 **C. OF BODOM** Logo/Hate Crew Deathroll
52718 **CRADLE OF FILTH** Dragon/Logo
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
53165 **DISTURBED** Peeling Mean Smiley Face
52732 **G. N ROSES** Roses & Pistols Bullet Logo
52753 **HIM** Manuscript Heartagram
52767 **IRON MAIDEN** The Trooper/Trooper Logo
48800 **JUDAS PRIEST** Unleashed In The East
52791 **KILL. ENGAGE** Skull Wrapped With Vines
48221 **KORN** Logo/Rock Sign Logo
48783 **LAMB OF GOD** Logo/Amencan Metal
45488 **L. ZEPPELIN** Symbols/Stairway Heaven
48496 **M. MANSON** MM Logo/Lest We Forget
51372 **MEGADETH** Logo/War Eagle
52817 **METALLICA** Flaming Skull Logo
45344 **MOTLEY CRUE** Shout At Devil Logo

MORE HOODED SWEATSHIRTS

45344 **MOTLEY CRUE** Shout At Devil Logo
52832 **MUDVAYNE** Lost And Found Logo
45697 **MUSHR. HEAD** Camo Logo/Militia Mask
52533 **N. INCH NAILS** Line Logo/W/Teeth Log
47773 **NIRVANA** Smiley Face Logo
51963 **PANTERA** Distressed Skulls Logo
40977 **SLAYER** Eagle In The Abyss/Logo
49162 **SUBLIME** Logo/40oz To Freedom Sun
36500 **TOOL** Nerve Ending Logo
52859 **TRIVIUM** Blue Angel Logo/Symbol
48731 **UNEARTH** Skulls With Wing Logo

LOUNGE PANTS & BOXERS

Note Individual Prices & Sizes

53123 **AC/DC** Lounge Pants
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55567 **BLACK SABBATH** Boxer Shorts
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53153 **GREEN DAY** Lounge Pants
American Idiot Art **M/L/XL $19.50**
51698 **GUNS N ROSES** Lounge Pants
Roses & Pistols Bullets **M/L/XL $19.50**
51694 **IRON MAIDEN** Boxer Shorts
Killers Art **M/L/XL $14.50**
51693 **JIMI HENDRIX** Boxer Shorts
Live W/Flaming Guitar **M/L/XL $14.50**
51699 **LED ZEPPELIN** Lounge Pants
Swan Songs/Symbols **M/L/XL $19.50**
55568 **OZZY OSBOURNE** Lounge Pants
Cancatures W/Crosses **M/L/XL $19.50**
53131 **PINK FLOYD** Boxer Shorts
Dark Side Of Moon Art **M/L/XL $14.50**

Knit Beanies $18.50

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53802 **AC/DC** Highway To Hell Artwork
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Logo
41241 **CKY** Jumbo Red Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
41227 **GODSMACK** Spray Glow Jumbo Sun & Logo
53655 **GREEN DAY** Heart Grenade Logo
45981 **GUNS N ROSES** Roses & Pistols Bullet Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
45577 **IRON MAIDEN** Logo
48702 **JOHNNY CASH** Guns Logo
52887 **KILLSWITCH ENGAGE** Masked Face Logo
46086 **KORN** Logo & Freak Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52868 **MASTODON** Leviathan Logo
53791 **MESHUGGAH** Logo
52869 **METALLICA** St. Anger Logo/Ninja Star
48728 **MOTORHEAD** Classic England Skull Logo
52870 **MUDVAYNE** Lost And Found Logo
45966 **NIRVANA** Smiley Face Logo
53554 **OTEP** Logo & Art is War Text
41220 **PANTERA** CFH Skull & Crossbones Logo
53725 **SHADOWS FALL** Logo & Red Spray Skull
45979 **SLAYER** Logo/Eagle in The Abyss
53800 **SLIPKNOT** Triple S Logo
41238 **SUBLIME** Jumbo Orange Logo/Pot Leaf
53739 **TOOL** Red & White Lateralus Logo

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain



METAL BELT BUCKLES $17

46152 **AC/DC** Classic Oval Logo
51606 **A. SEVENFOLD** Oval Death Bat Winged Skull
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48844 **HIM** Round Heartagram Logo
48835 **IRON MAIDEN** The Trooper
48843 **JUDAS PRIEST** Die Cut British Steel
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
52893 **METALLICA** Die Cut Ninja Star
52895 **MUDVAYNE** Sawblade Skull Wreath Logo
48839 **SLAYER** Die Cut Swords Pentagram Logo

LEATHER BIKER WALLETS $18.95

53598 **AC/DC** Back In Black Embroidered Logo
53625 **ALICE IN CHAINS** Jumbo Red Logo W/Studs
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
41187 **CRADLE OF FILTH** COF Outline Logo
35566 **DISTURBED** Red Mean Smiley Face
51602 **GUNS N ROSES** Roses & Pistols Bullet Logo
45991 **HIM** Razorblade & Logo/Heartagram Logo
51603 **IRON MAIDEN** Killers Art With Logo
51604 **KORN** Leather Logo Patch/Tribal Design
46009 **LED ZEPPELIN** Logo/Swan Song
53597 **LYNYRD SKYNYRD** American Flag Girl
45988 **MOTORHEAD** Charred Skull Wings Logo
41185 **MUDVAYNE** End Of Things Pyramid Logo
49403 **SLAYER** Eagle In The Abyss Logo
53728 **SLAYER** Embossed Red Logo/Embossed Star
50711 **TOOL** Lateralus Logo/Lateralus Eye

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
20258 **B. SABBATH** Puerto Rico Pop Festival '72
14985 **CLOCK. ORANGE** Stanley Kubrick '71
32987 **CREED & SEVENDUST** 104 Fest '2000
20268 **DOORS** Isle Of Wight Festival Chicago '70
15017 **GREEN DAY** New York City '94
14994 **JIM MORRISON** Last Known Picture '71
15025 **KISS** 10th Anniversary Tour '82
15011 **L. SKYNYRD** Street Survivors '77
32985 **L. SKYNYRD & R. STONES** Knebworth '76
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
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32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
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HIT PARADER PRESENTS

THE ULTIMATE

SLIPKNOT

POSTER MAGAZINE!!

16 INCREDIBLE POSTERS

PLUS OUTRAGEOUS INTERVIEWS!

Things are hotter than ever in the world of Slipknot. Indeed, in many ways this is the start of a new day, a new era and possibly a new revolution for the one and only Knot. For d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn "Clown" Crahan, guitarist Mick Thompson and vocalist Corey Taylor (also known to their ever-loyal followers as 0,1,2,3,4,5,6,7 and 8) it's time to focus all of their collective energies into once again becoming the most infamous heavy metal band on Earth. Now with the appearance of their new album, Vol. 3 (The Subliminal Verses), and the start of their various world-wide tours, you'd have to be both blind and deaf not to note that this cov-erall-wearing, mask-bearing, hard-rocking unit from the wilds of Des Moines, Iowa, has returned to the scene just in time to give the entire metal world a much needed kick in the pants. With all that in mind, Hit Parader offers this salute to the one and only Slipknot in the form of our incredible poster special. This is one you don't want to miss!



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HIT PARADER PRESENTS

KORN

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Here it is... the ULTIMATE salute to Korn, one of the most respected and influential bands in hard rock history, on the release of their new album, See You On The Other Side. In addition to 16 Giant-Size Posters featuring Jonathan, Fieldy, Munky and David, there are exclusive interviews and profiles--including an exclusive on-the-set report on the band's explosive Twisted Transistor video.

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KORN AD


SLIPKNOT
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HIT PARADER PRESENTS

OZZFEST 2005

POSTER MAGAZINE!



16 INCREDIBLE POSTERS PLUS OUTRAGEOUS INTERVIEWS!

Just saying the word Ozzfest to a generation of heavy metal fans is enough to send them into fits of pure technical ecstasy. For 10 amazing years, this beloved brain child of Sharon and Ozzy Osbourne has served as the ultimate showcase for hard rock's guitar-driven, ear-blasting charms. From coast to coast (and overseas, as well), Ozzfest has stood the test of time to now rank as a true rock and roll institution. In 2005, as Ozzfest celebrates its 10th Anniversary, there can be no question that it now ranks as the premier event of its kind in the known universe. With this year's Fest featuring the stellar skills of Black Sabbath, Iron Maiden, Mudvayne, Velvet Revolver and Rob Zombie along with a host of up-and-coming metal master blasters including the likes of Killswitch Engage, Mastodon and Soilwork, Ozzfest 2005 promises to be the best of this premier Fest's decade-long run. With all that in mind, Hit Parader is proud to offer this heart-felt 80-page, 16 poster salute to the most hallowed event in heavy metal history ...OZZFEST!

$6.00 each or 2 for $10.00

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OZZFEST AD

TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY FRANK CAFIERO

McFarlane's Series 3 Dragons CONTEST

McFarlane Toys has long been one of our favorite toy makers and now it's time for you to tell us why they're one of yours. **Hit Parader** and **McFarlane Toys** are once again teaming up to bring you an amazing contest. Five lucky winners will receive a full set of Series 3 Dragons. Series 3 might just be the best set yet, and you'll win all five of these amazing Dragons. These Dragons are more colorful than ever and the detail, is as always, unbelievable. Leathery wings, Scaley skin, threatening spikes, sharp fangs—these dragons look like there ready to fly off and scorch a village.

All you have to do to win one of these incredible sets, is to write us a few lines telling us why **McFarlane Toys** is the coolest toy company ever.











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Winners will be chosen at random.
All entries must be received by July 27, 2006



HEAVY METAL THUNDER

Kick-Ass Cover Art from Kick-Ass Albums

By James Sherry and Neil Aldis

THE MOST RIGHTEOUS, BONE-CRUCHING, HEART POUNDING, HEAD-BANGING METAL ALBUM COVERS OF ALL TIME!

Revile it if you will, laugh it off—but heavy metal's influence and audience just keep on growing. And nowhere is its brash outrageousness better expressed than on its album covers. This chunky compendium is a dungeonful of metal overload, complete with leather- and spandex-panted stars, huge-haired rockers, drooling beasts, and plenty of skulls. Charting a visual course of the genre, **Heavy Metal Thunder** shows the best album art from its youthful incarnation in the late '70s through the **MTV** era, when glam and hair metal ruled; to the punk-inflected revolutions of thrash and Nu Metal (with a grunge side trip); to the gory contemporary genres of grindcore, black metal, and doom. Page after page of aggressive and excessive album graphics makes this the perfect gift for both current metalheads and nostalgic (if embarrassed), thirty-and forty-somethings with head-banging memories.

For more info go to **www.chroniclebooks.com**.

UNDERWORLD EVOLUTION

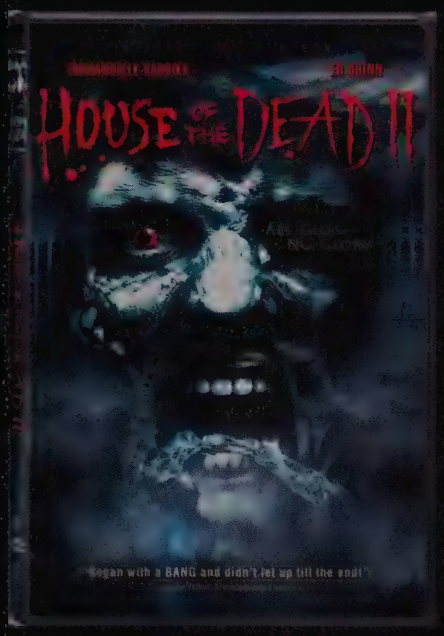
As **Underworld: Evolution** continues the saga of the story, so does the new Soundtrack Album continue to set the musical tone. On this new album is the exclusive debut solo recording from Chester Bennington, and a new exclusive recording by Puscifer. Pusicfer, who contributed to the first **Underworld** album, is a new outlet for the music genius Maynard James Keenan. Also a contributing member of Puscifer is Danny Lohner, the famed former Nine Inch Nails guitarist who is also a sought out songwriter, producer and remixer.



Every song on the album is exclusive to this set at the time of release. In addition to those above are exclusive contributions from such fan favorites as My Chemical Romance, Slipknot, Cradle Of Filth as well as some the most exciting new emerging and critically acclaimed bands such as Atreyu, Hawthorn Heights, Senses Fail, Alkaline Trio, Aiden, Lacuna Coil, Trivium and more.

For more info go to **www.lakeshorerecords.com**.

HP DVD REVIEWS



HOUSE OF THE DEAD II

Based on the popular Sega video game comes the ultimate, bloodcurdling horror film, **House of the Dead 2**. A growing zombie infection overtakes an isolated university campus. A secret, specially trained military group, hoping to stop the spread of the infection and end the zombie plague, is sent in to find Patient Zero, the original zombie from which the infection started in hopes of creating an antidote. Once on campus, agency operatives Nightingale and Ellis find that the entire university has been completely overrun by the undead! That's when the fun starts. There's plenty of gore with healthy doses of headsmashing, limb ripping and flesh bitting. Dreadfully outnumbered by blood thirsty, rampaging zombies and there own number dwindling, can Nightingale and Ellis get the much needed blood sample from Patient Zero before they themselves fall to the zombie infection.

For more info or to order go to **www.lionsgatefilms.com**.





KING KONG

Experience **King Kong** as never before in this exclusive 2-Disc Special Edition! Naomi Watts, Jack Black and Adrien Brody star in this spectacular film filled with heart-pounding action, terrifying creatures and groundbreaking special effects unlike anything you've seen before!. Breathtaking action plus a heartfelt story make this epic adventure an instant classic. See the larger-than-life film, plus, watch three-time Academy Award-winning filmmaker Peter Jackson take you behind the scenes of this epic adventure. Thrilling, in-depth featurettes reveal the genius behind the creation of this timeless story.



For more info go to **www.universalstudios.net**.

TECH TALK WITH...

RAMMSTEIN

BY P.J. MERKLE

Rammstein have always enjoyed what might best be termed an *unusual* relationship with American hard rock fans. At times it's appeared as if State-side metal aficionados more attuned to the Hollywood-style theatrics utilized by the likes of Marilyn Manson and Slipknot have been a bit overwhelmed when confronted by the *real thing*. There's no question that this German unit, perhaps best known for their late' 90s anthem *Du Hast*, have always prided themselves on being just a little bit different than anyone else currently inhabiting the rock and roll scene. Come to think of it, make that *very* different! That's a fact once again loudly and proudly proven on the band's latest offering, Rosenrot, which despite its rather ominous-sounding title actually translates into "red rose."

"We have never been concerned with being different," said guitarist Richard Kruspe. "But in our minds it isn't being different as much as it is being Rammstein. Each album we've done has been experimental in its own way, and that is very true for this one as well. But we have always been very proud of our willingness to try new things. We push ourselves to continually challenge everyone's expectations— especially our own. It usually makes for a very interesting atmosphere in the recording studio."

But for vocalist Till Lindemann, keyboardist Flake, guitarists Kruspe and Paul Landers, bassist Oliver Riedel and drummer Cristoph Schneider, being different is not necessarily something to fear. Indeed, for Rammstein it is a trait to be brandished as a true badge of rock and roll honor. As proven throughout their new album, this "ramming stone" has managed to create a totally original and entirely unpredictable result. Mixing a rich melange of heavy-handed riffs, spine-chilling lyrics (sung almost exclusively in German) and bone-crushing melodies along with the electronic beeps, bells and whistles that so often compliment their quixotic sound, Rammstein have once again proven that they must be considered among the most dynamic bands of this era.

"To our ears, everything is very natural," Kruspe said. "Too many bands strive to stand out, and they work at it too hard. It's just the opposite with us. We sometimes have to tone down some of our wildest ideas just to make them palatable to many of the fans. But the fact that we use very heavy guitars has placed us among the hard rock and heavy metal bands— even if we don't believe we always fit into those categories."

Indeed, this is a band that has always defied easy classification. While in volume, attitude and ambition Rammstein has often been attributed to the heavy metal school of rock and roll excess, at their heart, this group has always displayed an indefinable quality that continually breaks down stringent musical bounds. On such new songs as *Benzin* and the haunting *Mann Gegen Mann*, this unit shows that despite a recent influx of "shock rock" bands determined to up the ante on spine-chilling musical exploits, Rammstein still rank among the most adventurous, unpredictable and entertaining bands in the world.

"Much of this album was recorded a few years ago, during the sessions that produced our previous album, **Reise, Reise**," Kruspe said. "But no one should view any of this material as not worthy of inclusion on that album. We went through an amazingly prolific period at that time, and we were actually considering the release of the two-record set. We thought it was a wiser choice to hold back some of the best material and release it at a later date. That it the core of **Rosenrot**.

"In the past, we've often been criticized for taking too long between album releases, and we have taken up to three years. We were determined to avoid that this time. We felt that having **Rosenrot** come out only a year after **Reise, Reise** would not only allow us to maintain our career momentum, but also allow us to stay on tour for a longer period of time. So far, everything has worked out exactly as we had planned."

Whether or not American fans can fully relate to Rammstein's provocative musical and lyrical approach, there's no questioning the ongoing commercial appeal that this band possesses. While **Rosenrot** has yet to attain the chart-topping State-side status of either the band's breakout 1998 release, **Sehnsucht**, or that disc's 2001 follow-up, **Mutter**, it is already a major smash throughout the rest of the world, having reached platinum status in Germany, Sweden and Austria. And it now appears that it's only a matter of time before the unit's latest offering finds a receptive home in the hearts and minds of the American music masses, as well.

"We never concern ourselves particularly with how well an album is going to sell," Kruspe said. "We make the album we want, and then hope that the people respond to it. We understand that the nature of **Rosenrot** may take a little longer for people to fully appreciate it.

When we first began work on it a few years ago, we did not have many of the songs totally written. That was very different for us because in the past we had always been totally prepared when we began recording. But this time we wanted to retain some degree of flexibility with the music. We wanted to let some things develop when all of us gathered together."

"Anyone that has seen our performances over the years knows that Rammstein is very proud of our stage productions."

With their disc enjoying a slow-and-steady American chart ride, it is now time for the Rammstein brigade to hit the State-side tour trail, where their penchant for lighting Lindemann on fire (intentionally, of course) and creating absolute havoc on stage will invariably pack halls from coast to coast. Krupse promises that whatever you may expect for Rammstein this time around will only serve as the starting point for what the band plans on delivering at each and every performance.

"Anyone that has seen our performances over the years knows that Rammstein is very proud of our stage productions." he said. "We will go to great lengths to make sure that the show is 'explosive' both literally and figuratively. It is safe to say that no one will go home disappointed. Much like **Rosenrot** is a Rammstein album with some distinctive differences, this stage show will be much the same. You'll instantly know it is



PHOTO: ANNAMARIA DISANTO


RAMMSTEIN
HP

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

MARSHALL

There are icons, and there are icons...and then there are ICONS. Jimi Hendrix and Marshall amps are both all-caps rock royalty, and they helped each other attain that special status. Anyone who knows anything about Hendrix can instantly see in their mind's eye classic photos of him onstage - always always always with a wall of Marshall amps behind him. Marshall was key to making Jimi's world-changing sound...and in turn Hendrix took a solid, respected member of the amp-making community and made it legendary.

So when Marshall announces a limited edition handwired Jimi Hendrix Signature 100 watt stack, it's pretty big news. It's being announced now in honor of the 40th anniversary of Hendrix first using Marshalls, and the announcement has been made in conjunction with Experience Hendrix, the company established by Jimi's late father James Al Hendrix. Many months of research and discussions with technicians and roadies have gone into a meticulous reconstruction of the stock 1966 Super 100 head that Hendrix used (the immediate successor to Marshall's first-ever 100 watt head, the dual-output-transformer JTM 45/100, which also available now as the limited edition handwired 40th Anniversary Stack). The only change is a slight modification to the tone network to add more treble and bass.

The Jimi Hendrix Signature Stack is sold as a set, consisting of that Super 100JH head, angled 1982AJH 4 x 12" cabinet and extra-tall straight-front 1982 BJH 4 x 12" cabinet - the latter being the iconic stack so often seen in Hendrix photos. The head is very straightforward, as you might expect from a vintage design. Its two channels, High Treble and Normal, each have two inputs, for High and Low Sensitivity, and separate Loudness (volume) controls. Both channels share the amp's four tone controls: Treble, Middle, Bass and Presence. It has three ECC83 (12AX7) tubes in the preamp and four KT66 tubes in the power amp section - again, crucial components that are the exact same as Jimi himself used. Marshall also went to Drake, who made the original Super 100 head's transformers, for the new unit's power and output transformers, which exactly mirror the workings of the original.

The same attention to detail went into the speaker cabinets, which recreate the majestic look as well as the sound of the original pinstriped stacks Hendrix used to turn the world on its ear. Just like the original 1982 cabinet, the new 1982 BJH is nearly 7 inches taller than a standard Marshall 4 x 12, enhancing its impressive look. And inside both cabinets are loaded with Celestion G12C 25-watt speakers, specially developed by Marshall and Celestion to recreate as closely as possible the sound of the original speakers that first vibrated with that magical Hendrix sound.

Only 600 Jimi Hendrix Signature Stacks will be available worldwide, with individually numbered heads, each unit also coming with an official Authentic Hendrix logo and set of dustcovers with Jimi's signature. As Experience Hendrix President/CEO Janie Hendrix says, "Anyone who truly knew Jimi was well aware of how seriously he took his instruments and equipment. To achieve the sound he heard playing inside, he had to have the right tools. Gauging from his performances, he clearly embraced Marshall amps. We too embrace Marshall because it allowed us to hear Jimi as we never would have before, with the truest sound and the most feeling."

But we leave the last word to Jimi himself , who after meeting another late great Jim - Marshall's namesake, Jim Marshall - said "meeting Jim was beyond groovy for me...I love my Marshall amps. I am nothing without them!"

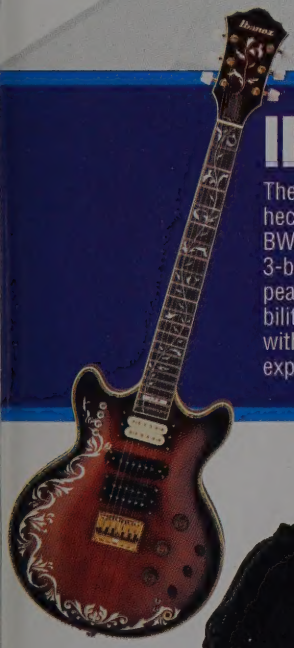
For more info, head (and cabinet, heh heh) online to www.marshallamps.com.



SHURE UHF-R WIRELESS

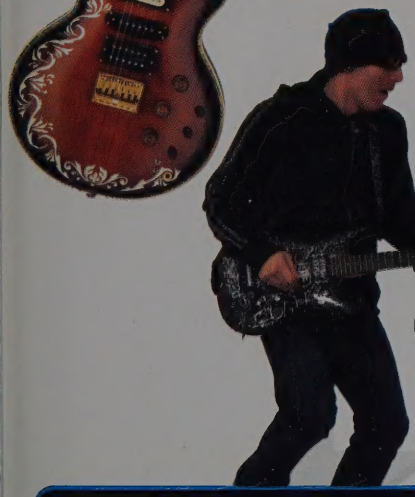


Offering superior RF performance, unparalleled control, rock-solid reliability and an advanced set of features, Shure's UHF-R wireless system matches up against any other wireless stage amp/PA system, and beats most of 'em. It's got 2,400 selectable frequencies across a 60 MHz bandwidth, allowing up to 40 preset compatible systems to be operated per band — up to 108 systems using multiple bands! Plus there's Shure's Advanced Track Tuning Filtering Technology, which shifts onboard filtering within selected frequencies to maximize compatibility and isolation from interference. Other features include automatic frequency selection with group scan, infrared automatic transmitter sync, and smart menu-driven system operation for quick set-up and intuitive use. Of course there's also Shure's Audio Reference Companding circuitry which makes it sound more like a hardwired system than a wireless system. And its variable companding ratio automatically responds to audio levels, eliminating wireless artifacts and increasing dynamic range far beyond the capabilities of conventional wireless systems. There's even more - bitmapped LCD-display handheld transmitters with frequency and power lockout, all available with a full line of Shure capsules; single- and dual-channel configurations; customizable antenna/power systems — but by now you should have the idea that Shure's UHF-R is anything but conventional. It don't come cheap, with suggested retail starting at $2,043 for a single-channel system with an SM58-equipped transmitter - but the best never does come cheap, does it? To lean more, visit www.shure.com.



IBANEZ BOB WEIR GUITAR

The Grateful Dead's Bob Weir may not be a hard rock or metal guitarist - heck he DEFINITELY isn't - but he had one heckuva guitar custom-made for him by Ibanez, and now they've made it available to you, as a limited edition. The BWM1BS is a brown sunburst with a 5-piece maple/walnut thru-neck design, swamp ash body, built-in preamp with 3-babnd active EQ, 3 DiMarzio pickups (a Virtual Vintage in the middle and 2 Virtual PAFs at bridge and neck), pearl-vine neck inlay ("Ace" is Weir's nickname) and more. The many switches on it provide incredible pickup flexibility: single and double-coils, series or parallel humbucking, phase-reversal and so on. Completely handmade, with only 15 made for the USA and another 15 for the rest of the world, it lists for $6666.65. At that price you'd expect a case, too - and you get it! For more check out www.ibanez.com online.



PLANET WAVES SATRIANI SIGNATURE STRAPS & PICKS

Planet Waves has a new set of guitar straps and picks designed and signed by the great Joe Satriani for his Signature Collection, based on original sketches drawn up the legendary guitarist himself. There are five premium straps in 50mm tubular nylon with leather ends, and ten-packs of high quality celluloid picks in white with black art, or black with silver art, in three gauges. Straps are $29.99 each and ten-packs of picks are $6.99 each. For more info visit www.planet-waves.com online.



CREST CPX 3.0 AMP



Crest's new CPX 2.0 rack-mount power amp combines high power-ratings with high value, and feature Crest's GCL Gain Comparator Limiting system, which allows maximum output without speaker distortion, plus variable crossover on each channel, variable low-pass filters, and an amp function switch to select high, low or full-range operation. There are also 10-segment multi-color peak-hold bar graphs and other LED indicators for amp active, DDT active, temp warning and DC output warning, and two fully automatic dual-speed cooling fans that draw cool air from the front not the rear, and that activate only when needed to keep the amps completely silent at low levels. To learn more about this and Crest's other amps, check out www.crestaudio.com online.

BEAT DRUM

EVANS

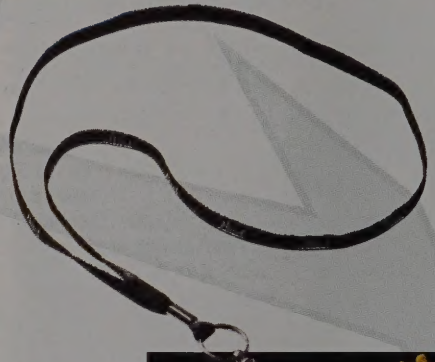
Evans's original EMAD (Externally Mounted Adjustable Damping) bass drum was so successful, there's now a new bass batter head - a two-ply version of the head that started a new era in sound-adjustment. The new EMAD2 has a 6.5 mil outer ply and 10 mil inner ply which, as with any two-ply head, boosts the low-end and provides excellent durability. Unlike other two-ply heads the EMAD2 has two damping rings, each affecting sound and pedal response, and the external system not only maximizes natural attack characteristics and offers tremendous dynamic range even at low levels where most damping systems come up short...it also makes the adjustments quick and easy. Available in sizes 18" to 24", the EMAD2 Bass Batter Head retails for $71 to $85.
Visit www.evansdrumheads.com online for more info.





YAMAHA

Yamaha's Manu Katche Signature Junior Drumset, named for and designed with the superb drummer probably best known for his work with Peter Gabriel and Sting, is a superior set for beginners AND for pros or anyone looking for a top-shelf portable kit, or simply a beautifully made kit with a different sound. Though small in size, these are serious drums, with 9-ply Phillipine mahogany shells made with Yamaha's Air Seal System which ensures uniform thickness and perfect roundness. The snare is 12" x 5", the toms 10" x 7"and 13" x 12"and the bass drum 16" x 16", and they're now available in sleek, upgraded black or silver lacquer finishes, with top-quality hardware (including specially stand for the smaller snare) and $1,339 list price. Do NOT write these off as "small drums" til you check em out! And check out www.tama.com for more info.



PEARL

And finally this month, to tune those heads on those drums, Pearl's new Gyro-Tune Drum Key is ergonomically designed for comfort and balance and has convenience features like weighted ends for gyro-like spinning action, quick-spin knurled knob, quick-release neck strap and multi-function rubber plugs which can be removed and replaced with different colors to personalize your key's look. Using plugs of contrasting colors can help keep track of how many times a tension rod's been tuned. The rubber plugs also produce a clearly defined note when tapped against the head, to help with tuning. All that for just $11 list! Visit www.pearldrum.com for more info.




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The MTM1 factory tuning (low to high) is B-F#-B-E-G#-C#.
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IT CAN'T BE CONTAINED.

ONLY YOU CAN CONTROL IT.

THERMION

WEAPONS GRADE AMPLIFICATION



• 120 WATTS • ALL TUBE • ABSOLUTELY NO SOLID-STATE CIRCUITRY IN THE SIGNAL PATH
• RUBY TUBES™* SELECT PRE-AMP AND MATCHED OUTPUT TUBES • TWO INDEPENDENT CHANNELS • HEAVY-DUTY BIRCH CABINET
WITH ISOLATED SOUND CHAMBERS • CELESTION® VINTAGE 30** SPEAKERS

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AGGRESSIVE TONES AND VOLUME MAY BE FRIGHTENING TO SOME OLDER AUDIENCES

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